

International Bank Note Society Journal



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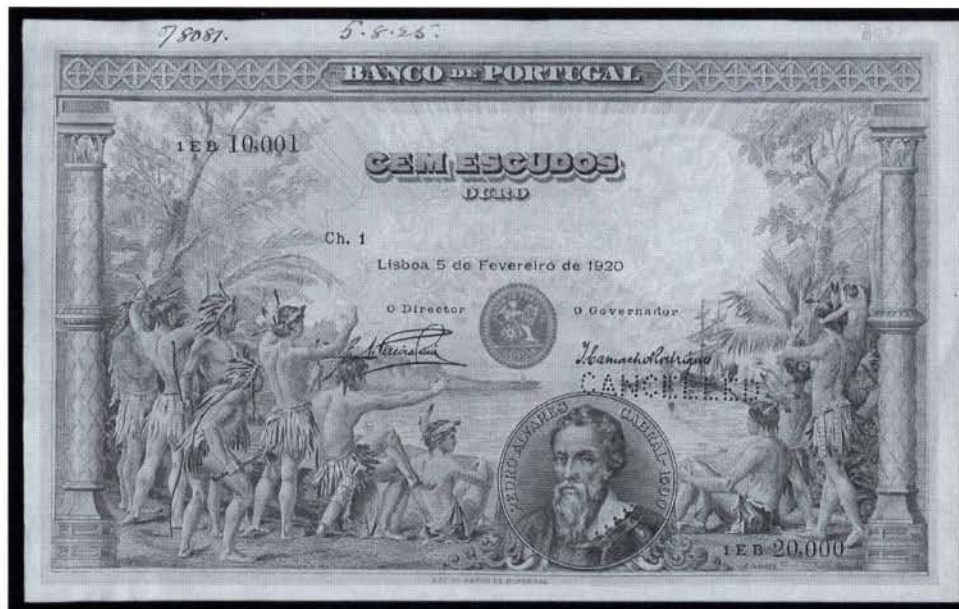
**"The Wonderful World of
Topical Paper Money Collecting" ...page 6**

Volume 42, No. 3, 2003

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I.B.N.S. Journal

Volume 42, No. 3, 2003

Editor, Steve Feller

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President's Message

Fellow members,

Greetings to all.
Good news! The
new, long awaited
for, I.B.N.S.



Membership

Directory has been completed and all members should have received their copy by now, or will shortly. It was a long time coming.

I attended the London Congress on October 4th and 5th and met many old friends, and some new ones. The Congress appeared to be very successful, according to the table holders I talked to. It also appeared to be well attended by the public. The next show is in St. Louis, but will probably be over by the time you receive this. After that will be the FUN show, in Florida, in January, 2004. This will be followed by CMPX, in Chicago, in February. After this, will be the show in Valkenberg, The Netherlands, in April. I hope to see some of you at one of them.

Finally, we still need nominations for the positions in the 2004 election of officers and directors. Please send in your nominations to the nomination committee by the 31st of December, 2003. They are badly needed.

Now that most of our past problems have been resolved, we can go back to enjoying the hobby, as it was meant to be.

Best wishes to all for a happy, upcoming, holiday season, and healthy and prosperous 2004.

Bob Brooks
President, I.B.N.S.

Editor's Column



With this issue I complete my description of the Meyer Collection of World War II camp money with a focus on the Allied camp scrip of that era. I was

in Houston for the opening of the exhibit in late August. This spectacular collection is professionally displayed and I encourage fellow members to visit the museum if at all possible. The collection will be shown until November 9, 2003 and then will begin to travel around the United States. Holocaust Museum Houston published a full color catalog of the exhibit; of course I recommend it to you since I wrote the text for it. They can be reached at www.hmh.org.

Along these lines daughter Ray is continuing work as the lead author of a book we are doing on the camp issues of World War II. We hope to have it finished later this academic year. She spent this past summer with me working on the text. Many of the illustrations for the book will come from the Meyer Collection.

Also, Ray and I will be teaching a miniseminar on this topic this July at the American Numismatic Association summer seminar series held at their headquarters in Colorado Springs. Also at the ANA will be a reprise of the Schwan and Boling duo with their longer course on World War II currency.

Best regards,
Steve Feller
Editor



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Letters to the Editor

Dear Editor,

If you want information on the London Branch of the I.B.N.S., just click on our new website: www.ibnslondon.org.uk.

Regards,
Pam West

Dear Editor,

Every once in a while a collecting experience is so extraordinary that it rises above the day-to-day quest for something that's new and interesting. Such an occasion occurred earlier this year when I was made aware of the discovery of a very rare Scottish £1 note issued by the British Linen Company, really a bank at that time, dated 2nd March 1876. Only a few days previously my copy of *20th Century Scottish Banknotes, Volume 1 2nd Edition* by David Twynhoim and David Murphy had arrived. This fascinating and meticulously prepared, illustrated catalog is the



Very rare Scottish £1 note issued by the British Linen Company.

STANLEY FURMAN

born 1936 died November 6, 2003

Every dealer knew Stanley Furman...and I knew him best of all.

He was far from perfect and that was much of his charm. That is what I loved in him. As large as life, physically too I loved his bear hugs, his stories, his laughter. In the thirty odd years of our friendship, close friendship, we shared a thousand experiences, good and bad, exciting and naughty and he lies in state with that same mischievous smile I knew in life. Kelly confirms it. Stanley loved life and lived it to the full, to his own detriment and as a bon viveur. He admitted his incredible good fortune at meeting Kelly. From that date he was inwardly content, proud and dedicated. He left us far too soon.

I loved him and will miss him very much

Yasha Beresiner

revision of a smaller, similar book written by James Douglas in 1984. However, it is much more informative than the typical bank note reference because it relies on extensive research from old bank archives in addition to collector input. Since it focuses on the



The book the Scottish notes were discovered in.

bank notes of the Bank of Scotland, the British Linen Company, the British Linen Bank, the Union Bank of Scotland, and the Caledonian Banking Company, I immediately turned to this newly-arrived detailed wonder to learn that only one other example of a note of this variety, issued from 2nd November 1872 to 1st December 1883, was "positively known" to exist, an example dated 4th July 1873, which curiously has the same two pen signatures as the 1876 note.

My interest surged and I immediately contacted the owner of the note, who lived not far from my own residence in Southern California. He informed me that his daughter had found it while reading an old used book, *We Took to the Woods*, by Louise Dickson Rich, which was published in the US in 1942. He jolted me by saying

continued on page 18

Call for Nominations for I.B.N.S.

Election for Officers of the I.B.N.S., to serve from June 2004 to June 2006 will be held early next year. Three Executive and 11 Board of Directors positions will be elected. All candidates for the positions must be nominated and seconded in writing to the Nominating Committee. Nominations must be made by 31 December 2003 to allow time to meet the election process. Please send nominations by mail or electronically to:

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502 E. Rutherford St.
Landrum SC 29356
Email: paul3149@charter.net

Joel Shafer
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Milwaukee, WI 53217
Email: GrBayPa@aol.com

Tony Pisciotta
P.O. box 596
Olney, MD 20832
E Mail: Tonynotes@aol.com

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The Wonderful World of Topical Paper Money Collecting

by Mohamad H. Hussein, I.B.N.S. #6666

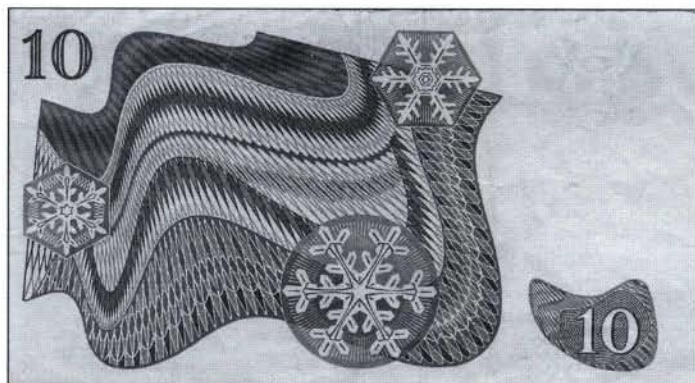
Notaphily is the most colorful branch of numismatics. Paper money notes are beautiful and fascinating works of art and technology. The relatively large size, two-sided, paper money pieces provide ample opportunities for displaying attractive artwork, skillful craftsmanship, and incorporating innovative production elements and manufacturing processes. Naturally, they lend themselves to topical and thematic collecting. While technical study, scientific research, tireless pursuit and avid collection are the rational bases of serious numismatics, admiring beauty and aesthetics is at the heart of topical paper money collecting. Topical paper money collecting is fun and enjoyable, both to the collector and also to the one viewing the collection. It appeals to a wide general audience, and not just to other seasoned collectors, and expert numismatistologists. Topicals can be an exciting introduction for beginners or a serious field of study for experienced paper money collectors.

Topical or thematic collecting is the systematic collection of paper money according to the subject depicted on the notes. The only

relevant aspect of a note for a topical collection is the motif. Rarity, condition, place or date of issue, denomination, specific signatories, production process, face value, or any other factors not directly related to the topic depicted on the note are not considered. This type of paper money collecting has many advantages over the more conventional, strictly technical, numismatic approach to notaphily. To start with, it is easy to become a topical collector. It does not require specialized numismatic knowledge; all one has to do is pick a topic related to their profession, job, hobby, or field of interest. It is inexpensive and requires little expenditure to build an impressive topical collection of many notes. Topical collecting goes beyond the technical values that earn a note high catalogue prices. There is no premium for artistic beauty on a note. It is still possible to assemble a large topical collection of beautiful masterpieces of art without spending a fortune, it can be done at face value. For inclusion in a topical collection, a note's value is not in what it is worth, but in what it looks like. Topical collecting is educational; it affords opportunity for research

and learning, in addition to the enjoyable pleasures of discovery and excitement of the unexpected. A topical collection is always complete and unique, it allows the collector to develop and express his or her distinct style and individuality. Topical collecting encourages friendly correspondence with other numismatists in distant places with similar interests in the collecting subject besides paper money collecting. Topical collections are delightfully colorful and educational; suitable for attractive exhibits for pleasure and competition. They can be exhibited in one's home or office, in a public place such as a library or school, or in a numismatic show or convention. In many cases, topical paper money is suitable as a subject to write about in other non-numismatic publications dealing with the topic or theme of interest. For example, a trade magazine covering the oil and natural gas industry would be interested in, and likely welcome, an article based on paper money depicting petroleum installations.

Early paper money resembled plain contract documents, without much attention to elaborate graphic



Abstract Design



Agriculture



Ancient Ruins



Architecture

design features. The first notes, many handwritten, were made simply by utilizing basic designs, materials and methods. In 1694, the newly established Bank of England printed the first notes on paper bought from the local stationary store. Security features to guard against counterfeiting were needed and soon implemented in many parts of the world. The Chinese authorities decorated their bank notes with attractive vignettes depicting horses, trees and ornamental borders as a mean of protection against forgery. The Stockholm Bank (the first to issue bank notes in Europe on July 16, 1661) issued the first Swedish bank notes with a specific watermarked paper counter-

feiting measure in 1666. Geometric lathe for creating intricate line patterns or guilloches as security features on paper money were introduced in Sweden in 1829. The first modern computerized guilloche machine was utilized by the Austrian National Bank in 1982. On January 27, 1988, Australia released polymer-based plastic bank note technology. Currently, the notes of Australia, New Zealand, Romania, and other countries are all made of plastics. There are three basic requirements for paper money notes design and manufacturing: ease of quick identification as genuine by the general public, durability and robustness for daily use, and difficulty to reproduce and counterfeit. Paper money is now printed on high quality paper (or

plastic) using a complicated sequence of printing processes and state-of-the-art computer-aided design and manufacturing technology. The earliest collectible paper money of the world are the Ming Dynasty (1368-1398 AD) notes from China; they would fit neatly into a topical collection of money-on-money since the notes depict coins.

Modern paper money from most nations employ vibrant designs on their bank notes to showcase the country's natural beauty, express artistic taste, display cultural heritage, demonstrate national style of decoration, symbolize prosperity, celebrate jubilant events, chronicle history, document accomplishments, honor their heroes, and advertise all that they feel is wonderful about themselves. Paper money notes are beautiful miniature masterpieces of



Art



Astronomy

art, worthy of collection, study, and admiration simply for the sake of the art itself. Fun and enjoyment are

what topical paper money collecting is all about. The selection of a topic is almost limitless, bound only by one's

imagination. One's vocation and avocation can be combined to enjoy the pleasures of topical paper money



Automotive



Aviation



Birds



Botany



Bridges



Camels



Castles



Cats

collecting. The delight of collecting paper money depicting various aspects of one's profession or hobby

can significantly enhance his or her understanding, appreciation, and enjoyment of their work or favorite

pursuit. Naturally, selecting a topic is the most important decision in building a topical collection. One may choose a broad theme (engineer-



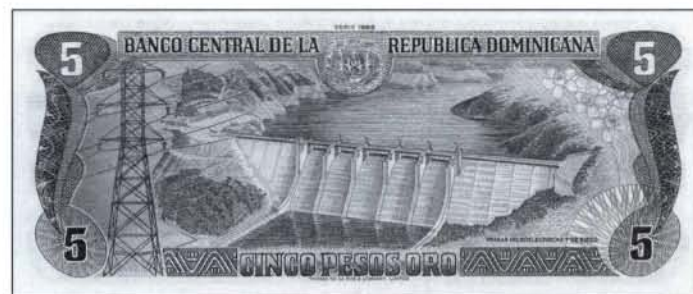
Christopher Columbus



Commerce



Costumes



Dams



Dogs



Education



Elephants

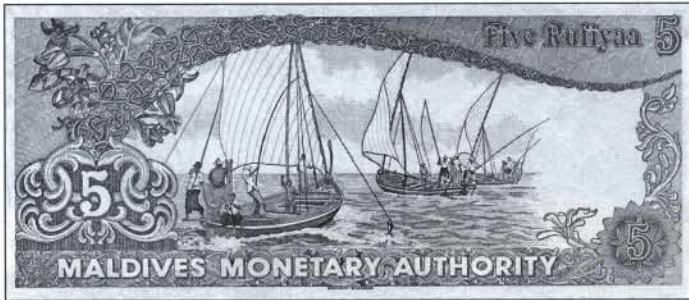


Engineering

ing, for example) and pursue notes depicting all facets of the profession, or follow the path of a specific aspect of the subject (bridges, for example). Some topics (animals, for example) can be divided into many categories and most collectors would likely

seek notes depicting subcategories (horses, for example) that are of most interest to them. There are hundreds of potential themes for the topical paper money collector to consider, many with hundreds of notes from many nations and time periods.

Clearly, some topics are more common than others, and some are more trendy than others. For example, one can assemble a collection of notes depicting agriculture that would count in the hundreds, if not thousands of notes. At the same



Fishing



Flags



Inventors



Historic Events



Heraldry



Horses

Industry



time, one should not expect to have notes from the 17th, 18th, 19th, or

early 20th century depicting air-planes. But, a good topical collection

need not contain countless notes. In fact, one can have a collection of one-of-a-kind topical or thematic note; examples of this type may be:



Lighthouses



Maps



Marine Life



Mathematics



Medicine



Money



Monuments



Military

Northern Ireland's 5 pounds polymer plastic note issued on 1.1.2000 depicting the *space shuttle*, or Switzerland's 50 franken note issued during 1955-1974 depicting a mother *breast feeding* her child.

Topical and thematic collecting basically mean the same thing: the acquisition, arrangement, and display of paper money depicting a common pictorial design, regardless of the place, date, purpose, or type

of issue. The fine difference in the terms arises in the way the collection is planned and presented. The same collection of notes can be arranged as (A): a topical collection by country of issue chronologically by issue date, or (B): a thematic collection in such a way as to tell a story.



Music



Petroleum



Reptiles



Simon Bolivar



Nudes



Queen Elizabeth II



Scientists

A thematic type presentation is usually more interesting and educational than a subject-type topical arrangement. Some subjects lend themselves more naturally to topical, and others to thematic type arrangements, while others yet may be displayed either way just as effectively. For example, a collection devoted to Queen Elizabeth II may be arranged by country of issue (i.e., topically), or chronologically following her age through the years (i.e., thematically). A collection of paper money depicting local customs is best arranged topically by country and date of issue, while a collection of notes featuring sports would lend itself more to a thematic-type arrangement by sport type regardless of the country of issue. There are advantages and disadvantages to either type of arrangement, it all depends on the subject and the collector's aesthetic taste and goal for the collection. Linguistically speaking, the term "topical" collecting is widely used in

North America, while "thematic" is probably more prevalent in Europe.

Academically, paper money numismatics concerns itself with the scholarly study of matters related to the production, issue, and use of a note as money, and the subject of the design is simply incidental. Topical collecting, on the other hand, concerns itself essentially with the subject portrayed, while the notes are merely incidental. Numismatics, by its very nature, is the collection of paper money within the field of "numismatics", a topic in itself. The choice of a specialized field of collecting and study (e.g., country, or a certain authority of issue) is merely a form of restriction. One can argue that topicalists, by virtue of the topical nature of their collections, have earned the right to be called seriously "numismatists". Topical and thematic collecting is a fundamental numismatic activity, the relatively relaxed nature of the field of topical collecting should not in any way detract from the numis-

matic worthiness of the endeavor.

The notes accompanying this article display samples of more than fifty popular topics depicted on world paper money. They include: Abstract Design, Agriculture, Ancient Ruins, Architecture, Art, Astronomy, Automotive, Aviation, Birds, Botany, Bridges, Camels, Castles, Cats, Christopher Columbus, Commerce, Costumes, Dams, Dogs, Education, Elephants, Engineering, Fishing, Flags, Inventors, Heraldry, Historic Events, Horses, Industry, Lighthouses, Maps, Marine Life, Mathematics, Medicine, Money, Monuments, Music, Military, Nudes, Petroleum, Queen Elizabeth II, Reptiles, Scientists, Simon Bolivar, Ships, Sports, Technology, Trains, Trees, Volcanoes, Warriors, and Waterfalls. These notes come from: Albania, Bahamas, Bermuda, Bolivia, Ceylon, China, Columbia, Comoros, Costa Rica, Cuba, Djibouti, Dominican Republic, Egypt, Finland, France, Germany, Great Britain, Greece, Guyana, Hong Kong, India, Indone-



Ships



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Warriors



Waterfalls

sia, Iran, Iraq, Israel, Japan, Lebanon, Maldives, Netherlands Antilles, Paraguay, Russia, Rwanda, Singapore, Slovenia, Spain, Surinam, Sweden, Tanzania, Tunisia, United States of America, Uganda, Venezuela, Vietnam, and Yugoslavia. They are in many languages, denominations, artistic styles, and production techniques; from the 19th, 20th, and 21st centuries. All of these notes are relatively easily available, most are inexpensive, and many can be obtained for just a few dollars or euros.

Topical paper money collecting is the free-form part of traditional notaphily. You, the collector, can choose the topic you want to pursue, establish your scope, and then seek out the items that you feel match your criteria, without rigid restrictions. There are no preset rules or requirements to follow, except those that you establish for yourself. Each topical collection is always a work-in-progress project, yet it is always complete! No two topical collections

on the same theme will ever be identical. Choosing a topic should take into account a number of practical factors, such as how broad or narrow is the theme, and the availability of notes depicting it. A collector may lose interest quickly in a topic which only includes a few notes, or become frustrated with one that has hundreds of notes making it financially impossible to cover it reasonably. Browsing through the Standard Catalog of World Paper Money, Volumes 1, 2, and 3 (published by Krause Publications, www.krause.com) is a good start for an initial assessment of the topical field of interest; Volume 3 alone covers 380 note-issuing authorities, values of 11500 notes, with 7500 illustrations and descriptions. A collector may choose to select several topics that are completely different in character and collection size. Topical collecting is the fun part of numismatics, both to the collector and to the viewer. It provides countless hours of pleasure

and relaxation to the casual collector and the ardent numismatists alike. It also attracts many people who never gave numismatics so much as a thought until they were exposed to the colorful, beautiful, and fascinating world of topical paper money. An optometrist may have little interest in paper money collecting, but an interesting bespectacled portrait on a note may cause him or her to become an ardent collector. Similarly, a history enthusiast may become an avid paper money collector when exposed to a note depicting castles. The future and continued success of the I.B.N.S., and paper money collecting, depend on attracting and keeping the interest of new and current members. Topical and thematic paper money collecting is an engaging and rewarding notaphilic endeavor for new and seasoned numismatists alike. Topicals can be an exciting introduction for beginners to the wonderful world of paper money collecting.

Rastafarianism and Bank Notes

by Henry B. Heath, I.B.N.S. #3123

If you are a collector of either Jamaican or Ethiopian bank notes you will already be on the way to appreciating the association of these country's bank notes with Rastafarianism. If you do not collect these notes then look in SCWPM. General Issues, Volume two, eighth edition or in Modern Issues 1961-Date, Volume three, eighth edition and take a look at the Bank of Jamaica 50c. note (P13) issued in 1970. You will see that it carries a portrait of Marcus Garvey, a very strong and colorful character in so many ways, a gifted journalist and persuasive orator driven by a dream of uniting all black peoples worldwide through his "Back to Africa" movement. He was not so widely known or as eminent as Emperor Haile Selassie, formerly Crown Prince *Ras Tafari*, whose portrait appears on the State Bank of Ethiopia notes issued from 1945 to 1966 (P12-29) and has been regarded as the Messiah of the Rastafarian religion since the 1950s. It is these two men who are inseparably linked with the Rastafarian movement. The rise of this significant messianic politico-religious movement in Jamaica and the USA in the 1930s is best understood by first reviewing the life of Marcus Garvey. Although it was founded after his death Rastafarianism has continued to grow until it now embraces some 1 million followers world wide.

Marcus Mozhiah Aurelius Garvey (1887-1940)

Born in St. Ann's Bay on the northern coast of Jamaica, Marcus Garvey was brought up in this thriving market town being the youngest of eleven children. Although he attended school until he was 14 years old he was largely self-

taught and widely read. When he left school he became an apprentice to a local printer and as he progressed he left home and took another job in a printing company in Kingston. It was not long before he became dissatisfied with his low wages and working conditions. Still only 20 years old he protested to his employers and getting little satisfaction he organized and led a strike of his fellow print workers demanding higher rates of pay (1907). This was the start of his increasingly passionate interest in black social problems and, being of a restless nature, he travelled to South and Central America before moving to London where he lived from 1912 to 1914.

During this period he studied and developed a deep interest not only in black African history and culture but also in the deplorable working conditions of Afro-blacks in the USA at that time. He conceived the idea of establishing and building up a black-ruled nation in Africa peopled by the descendants of former slaves from the New World countries – the so-called African diaspora. This was very much in his mind when he and a group of his friends returned to Jamaica. In August 1914 he founded the Universal Negro Improvement Association (UNIA) based on his "Back to Africa" message advocating a return to a black African homeland as a means of solving the problems of black oppression. He started to preach his ideas to the local negro workers on the sugar plantations, most of whom were descendants of African slaves, urging them to stand up for their civil rights, to establish a true pride in their race and consider returning to Africa which was their spiritual ancestral home.. In spite of being a

powerful and imaginative orator with a mastery of the Creole language he failed to gain any real following and decided to move to the USA. where he felt that he would get a better hearing.

In the USA the war time conditions of 1915 among the black immigrants in the overcrowded city ghettos were at their lowest ebb. In many parts of the northern States the harassment of blacks by the white community had resulted in incidents of mob rule and summary justice. Such events caused great dissatisfaction and encouraged the outspoken black leaders to defend their rights. In spite of great diversity, the black populations of the ghettos were becoming increasingly aware of their common origins, common values and common exploitation at the hands of whites. In some states the living conditions of the blacks was so harsh that many black groups resorted to forming local cooperatives to grow food plants and raise animals. Garvey would have been well aware of this and saw his opportunity to make real gains for his UNIA in the northern cities of the USA. Moving to the USA he lived in New York from 1916 and established a branch of the UNIA in Harlem and also other northern cities where there were many centers of disadvantaged and disgruntled black people. He augmented his direct appeal by founding his weekly newspaper, the *Negro World*, which became very widely read. Here he emphasized his message that black people would only be recognized when they became economically independent of the white ruling classes. His forceful appeal attracted many thousands of supporters and by 1919 the UNIA was said to have two

million members. By 1920, at the height of his success, Marcus Garvey had doubled this to about four million. His rallies in the Association's Liberty Hall in Harlem had massive support and he was popularly hailed as the "black Moses." He even held an international convention involving delegates from some 25 countries which was followed by an extravagant parade in Harlem in which Garvey impressively rode in an open carriage dressed in uniform with a plumed hat. As part of his plan, Marcus Garvey founded the Black Star Line (1919) to provide the necessary transport for what he must have believed would be a mass emigration to Africa. To give black unemployed members a chance to gain a degree of financial independence he also founded the Negro Factories Corporation embodying a hotel, restaurants, grocery outlets, laundries and a printing house. Unfortunately his grandiose projects were mismanaged and financial disaster brought ruin. By this time Garvey was encouraging those of African origin in the USA to settle in Liberia and build a truly model black state but in 1924 the then Liberian government strongly rejected these plans probably fearing that Garvey intended to take over the country. In 1922 Garvey had been arrested for irregularities in the shares of the Black Star Line. In the ensuing court case he acted for his own defence but in spite of his eloquence was found guilty and committed to prison for five years in 1925. On

appeal, his sentence was reduced by President Calvin Coolidge and he was deported back to Jamaica as an undesirable alien. His UNIA was dealt a fatal blow and later tours by Garvey to Europe and Liberia gained little support. Failing to get elected to the Jamaican legislature, a disillusioned Marcus Garvey moved to London where he died of a stroke in relative obscurity. Although the movement did not achieve what Garvey had intended it nevertheless had far reaching effects on the black populations in the USA and other parts of the world creating a unity among the negro population, giving them a new-found pride in their race and leading to a resurgence of black nationalism and ultimately to the establishment of Rastafarianism as a positive demonstration of their faith in the future.

Portrait: Jamaica P53 L1960 (1970)

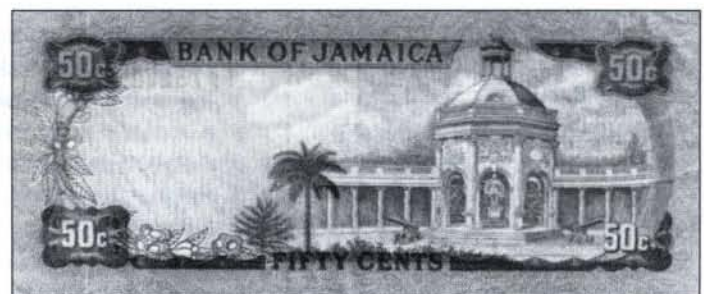
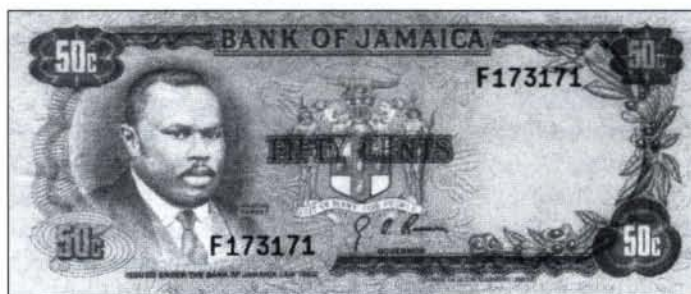
Bust of a round-faced Garvey facing half right, wearing a white shirt and tie with a dark suit. On back, a vignette of a National Shrine.

Rastafarianism

While Marcus Garvey was busy with his UNIA in the States, his "Back to Africa" message was taking hold and gaining strength among the black population of Jamaica. The concept of a new messianic politico-religious movement involving resistance to oppressive and supposedly superior white domination was gaining momentum not just in Jamaica but ultimately among other white dominated minority native groups such as the Aborigines in

Australia and the Maoris in New Zealand. By the 1930s the initial concept of repatriation to a native African homeland no longer held any practical attraction; the much more persuasive argument of civil justice for the native population and rehabilitation was widely embraced. The increasing rejection of heavy-handed colonial exploitation in favor of racial and economic advancement for native populations led directly to the formation of Rastafarianism among the diverse but remarkably united young unemployed and landless black African diaspora in Jamaica.

The largely male-dominated organization would appear to have developed and grown spontaneously among young black Jamaicans as there is no central controlling body or association, no recognized churches and no formal worship such as one finds in most other religions. All Rastafarians believe in the divinity of *Ras Tafari*, the pre-coronation name of the former Emperor of Ethiopia, Haile Selassie (*Ras* = chief or prince, *Tafari* = his given name) The basis for their belief in black emancipation comes from long-held African traditions and selected Old Testament writings. Rastafarians believe that they are directly descended from the lost tribes of Israel and that they are destined to be led back from what they regard as exile by God (or *Jah*) in a kind of Exodus to their homeland. This they believe will be one in which white people will be subservient to the superior black population. When Crown Prince (*Ras*)



Face and back of Jamaica 50 cents, 1960 (1970) P53. Marcus Garvey on the face; National Shrine on the back.

Tafari was crowned as Haile Selassie, Emperor of Ethiopia in 1930, Rastafarians believed that this signalled the end of their exile and he was revered as their Messiah or God. In 1955 Haile Selassie allocated some 500 acres of land for those wishing to return to Africa but very few took advantage of this offer most preferring to remain in their own countries. The dethronement of the Emperor in 1974 and his death in 1975 had little effect upon Rastafarians. In 1979 a Rastafarian nation was declared in the Virgin Islands with Tamara I being declared prime minister but I suspect it was short-lived as I can find no further references.

The basis for the many and varied practices of Rastafarians are difficult to trace but I am indebted to Faith Hines for the following information published in a letter to the *Daily Mail* (London, July, 22nd.2003). In answer to my question, "What is the origin of the "dreadlocks" hairstyle?" she states that dreadlocks originally meant "scary hair" and dates from the 1920s. The way the hair hangs down is said to represent the Lion of Judah, the name given to Emperor Haile Selassie of Ethiopia, whose divinity is as their Messiah is central to their belief. Apparently Marcus Garvey had his own ideas on hair and is said to have told his followers "Don't remove the kinks from your hair...remove them from your brain." Whatever the truth of this, there is no doubt that dreadlocks are now an important outward symbol of the Rastafarian religion. In support of this, Rastafarians quote a verse from the Old Testament book, *Leviticus* ch. 21, verse 5 which states, "They shall not make bald spots upon their heads, or shave off the edges of their beards, or make any gashes in their flesh.". Walk in any major town in the USA or Europe and indeed in almost any country and you are likely to see black men (and more recently some black women and occasionally whites as

well) wearing dreadlocks frequently covered with a knitted hat often with designs in the colors of the Ethiopian flag, red, gold, green and black.

The reason for adopting some of the various practices observed by Rastafarians may indeed be the result of majority opinion at early meetings held in Jamaica in the 1930s and probably reflect a desire or need to be as close to nature as possible. These early groups, living on the outskirts of Kingston, were pitifully poor but had a varied and peaceful lifestyle, rejecting as "Babylon" the culture and everything associated with the white population. Unfortunately they were infiltrated by more unruly criminal elements which later led to frequent persecution by the police. Many Rastafarians are vegetarians, some refrain from eating pork, salt, stimulants such as coffee or drinking alcohol. They hold regular meetings for contemplation and discussion. As an aid to meditation and as a sacramental act, Rastafarians smoke marijuana (*ganga*) even though this is illegal in very many countries and frequently brings this religion into dispute with civil authorities. By the 1970s the Rastafarian ideals had gained much wider acceptance by middle-class youth who were increasingly sympathetic and attracted to reggae music which disseminated its message. The practice of Rastafarianism is very varied and embraces the extremes of behavior from peaceful to violent, political to a rejection of politics, unemployed to well-run economic enterprises, even the wearing "dreadlocks" or the smoking of *ganga* is not universal. It is probably this universality and being "user-friendly" that makes this religion so dynamic though one wonders what Garvey would have made of it or of conditions in black-ruled Africa at the present time.

Rastafarianism has always been closely associated with reggae music

with its essential Jamaican folk rhythm and politicized lyrics. Its greatest exponent was the late superstar, Bob Marley (1945-81), who came onto the Jamaican pop music scene in 1961. He joined with other leading local artists to form a group called the "Wailers" which introduced a wealth of uncompromising songs written about the downtrodden peoples of the Jamaican and Caribbean slums and extolling the spirituality of their Rastafarian beliefs and ideals. This close identity with impoverished people everywhere soon gained international recognition and ensured the popularity of reggae music. When Marley died from cancer in 1981 he had already gained worldwide acclaim and reggae became a major cultural force as the voice of the poor and dispossessed displaying in its lyrics and music the defiant human spirit which refuses to be subdued. Since its early days reggae, being inspired by traditional, deep-rooted Jamaican mysticism and ritual, has become closely associated with the aims of the Rastafarian movement and supports among other things its demands for equal rights and universal justice though its sounds and political outlook have been re-invented and matured with the years.

As the divine figurehead of the Rastafarian movement it is interesting to review the life of one of the most outstanding characters in African history.

Haile Selassie, Ras Tafari, Emperor of Ethiopia (1892-1975)

Emperor of Ethiopia (1930-36; 1941-74), known as 'The Lion of Judah'. Haile Selassie was an outstanding African leader who was of royal birth, being the son of Ras Makonnen and cousin of Emperor Menelik II (1889-1913). As Crown Prince (Ras) Tafari he was made governor of Herar Province (1910) and Regent (1916-28), succeeding to the throne as Haile



Face and back of Ethiopia 1 dollar; ND (1966) P25a. Emperor Haile Selassie on the face; a lion bearing a pennant on the back.

Selassie (1930). When Mussolini's troops invaded his feudal and very backward country (1936), Haile Selassie fled to Europe where he remained until the Italian force was defeated by British troops (1941). The emperor returned to Ethiopia, resumed his reign and became a central figure in African politics. He established the headquarters of the Organization of African Unity (OAU) in Addis Ababa and played a vital role in its affairs. An attempted military coup (1960) was unsuccessful, but a second led by Colonel Mengistu (1974), dethroned the emperor in favor of Crown Prince Merid even though he was a paraplegic living in Switzerland. The monarchy was effectively abolished by the ruling military committee and Haile Selassie died in captivity under suspicious circumstances (1975) having ruled his country for 44 years. He is still greatly revered as a divine being or Messiah by Rastafarians, not just in Jamaica but throughout the world.

Portrait: Ethiopia 1.P6 (1933)

Conjoined portraits of Haile Selassie and the Empress in profile facing left; 2. P12-17 (1945) Bust in profile facing right, in uniform, in plain oval surround; 3. P18-24 (1961) New portrait facing half left, in full dress uniform

Portrait: Ethiopia 1.P6(1933)

Conjoint port in profile facing left; 2. P12-17 (1945) Bust in profile facing right, in uniform, in oval vignette; 3. P18-24 (1961) New portrait facing half left, in full dress uniform with high braided collar, heavy epaulettes and

medals; 4. P25-29 (1966) Re-worked portrait with upper body more facing to show sash of an order over right shoulder and medals. The faces of the notes carry different scenes at left. On back, the crowned Ethiopian Lion bearing a standard surmounted by a cross.

Acknowledgments

The author gratefully acknowledges the following sources with many thanks.

1. Encyclopedia Britannica Inc 12994-2001 DVD version.
2. Microsoft Encarta Reference Library 2002 DVD version.
3. Letters in the Daily Mail (London, July 22,2003).
4. Oxford Dictionary of World Religions, (Ed. John Bowler), Oxford University Press (1997).
5. Chambers Dictionary of Beliefs and Religions, (Ed. Rosemary Gorling), Chambers, Edinburgh and New York (1992).

Letters to the Editor—Continued from page 4

that there was a second note also, a £1 note of the Union Bank of Scotland dated 1st April 1874. Both notes had been quarter-folded and placed inside a somewhat worn and aged envelope, which was put between the pages of the book.

I made an offer for both notes, and the book and envelope (since I felt they all belonged together), which was accepted.

NB: Those who might like to acquire a copy of the catalog referred to, which truly is one of the most extraordinary examples of the bank note-collecting literature, can contact Banking Memorabilia, P.O. Box 14, Carlisle, CA3 8EW, United Kingdom (phone 016974-76465).

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Yet another Sinkiang Warlord: Bank Notes of Ma Chung-ying

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and Jennifer Fu, University Librarian, Green Library,
Florida International University, Miami, FL 33199, USA.

Introduction

We expect that some I.B.N.S. members will by now be quite tired of accounts of Sinkiang warlords, particularly since several of them shared the same family name of "Ma", though generally unrelated. The subject of this article was, according to Forbes², the most notorious of the "Five Ma warlords". Our previous articles in this Journal have mentioned others: Ma Shao-wu and Ma Chan-ts'ang in Kashgar^{5,7} and Ma Hu-shan in Khotan⁶. Neither of these was a member of the "Big Five" so the "Ma situation" is even worse though, happily, none of the rest is known to have issued bank notes! The Chinese symbol "Ma" is not only a common family name but also signifies "horse": the warlord of this article, Ma Chung-ying, was the most powerful of the "Ma group" and was widely known as "Big Horse"⁴.

Bank notes issued by some of these warlords in the 1930s are obscure, but remain as uniquely valuable documentation of men who played an important role in China's recent history but who otherwise would remain virtually unknown outside China. Some of these notes, including those discussed here, are obscure even in China and have only recently been discovered. There is now much interest within China in Sinkiang bank notes and coins, where amateur and professional numismatists continue to produce valuable accounts that are only just starting to filter out to the West.

Before the notes are described, a

brief geographical orientation is helpful. Previous articles concerned Kashgar and Khotan, oases near the western rim of the Takla Makan desert in extreme western Sinkiang. Distances in Sinkiang are vast, and the region of the present article lies far to the east of Kashgar, on the northern side of the Gobi desert. Two ancient oases are of particular importance here—first *Kumul* (in Chinese *Hami*), governed by a Royal Family since Ming times as a semi-autonomous khanate, 1300 miles east of Kashgar and near the border of Kansu province. The second oasis to be mentioned here is *Turfan*, 300 miles west of Kumul and 170 miles south-east of the provincial capital, *Urumchi*.

The first bank notes discussed here were discovered in 1995 in Kumul, and the account by their discoverer, Song⁸ noted that "After years of exposure and the threat of rats and worms, most of these bank notes are ruined. One comes across complete ones only rarely." It is convenient to illustrate two of these notes here and to discuss just one, then pick up the story of its attribution. Song found four denominations: a 1-tael (only a single specimen), 3-, 5- and 10-tael (*tael* = *liang*). Five examples, two of 3-tael, two of 5-tael and one of 10-tael were obtained from a source in Shanghai with the information that these were Ma Chung-ying products. These notes were purchased on this basis, in view of the authors' interest in warlord issues. The 1-tael issue is uniface, with horizontal legends; the three other denominations are arranged vertically and are similar in design,

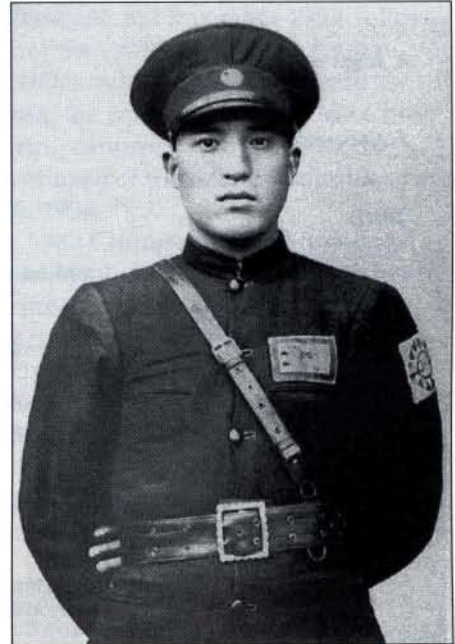


Fig. 1.
Photograph of General Ma Chung-ying
(from Hedin⁴).

and a 3-tael is shown (Fig. 2) and transliterated / translated.

This particular warlord's name needs to be clarified: another example of the Peking / Beijing problem. In British accounts he is referred to as "Ma Chung-ying" but modern Chinese publications name him as "Ma Zhong Ying". We will retain the older transliteration, and Ma Chung-ying he will be in this article. Once again, many details of his life and activities are derived from a remarkable account of Chinese history from the birth of the Republic to the Communist era by Forbes². As were most other Sinkiang warlords, Ma Chng-ying was a *Hui* or *Tungan*, a Chinese-speaking Muslim, from Kansu

Face: Zhenxi Citizens' Club Currency**1. Top (2 lines):**

zhèn₄ xī₁
Zhenxi (West Town)
gōng₁ mín₂ huì₄ liú₂ tōng₁ piào₄
Currency of exchange for the Citizens' Club

2. Left vertical:

mín₂ guó₂ èr₄ shí₂ èr₄ nián₂ yuè₄ rì₄
The 22nd year, - month, - day of the Republic of China

3. Center:

píng₂ piào₄ tōng₁ yòng₄ shì₄ bīng₂ yín₂ sān₁ liáng₂ zhēng₃
This bank note is equivalent to three liangs of
silver dollars used in an official market

4. Right vertical:

mei₂ zì₄ dì₄ yī₁ líng₂ wǔ₃ yī₁ hào₄
number 1051 of the 'plum' series

5. Corners:

zhèn₄ xī₁ zhǐ₃ bì₄
paper money of Zhenxi

Back

zhèn₄ xī₁ xiàng₄ zhèng₄ fǔ₃ shì₄
Official announcement of the government of Zhenxi

cǐ₃ xiàng₄ zhǐ₃ bì₄ dì₄ fāng₁ yán₂
This bank note is local currency only

wán₂ liáng₄ nà₄ shuǐ₄ liú₂ tōng₁ biān₁ lì₄
It may be used for purchasing food or for
conveniently paying taxes

huó₂ pō₁ běn₃ jīng₄ bù₄ néng₂ duì₄ xiān₄
It can only be used locally and cannot be used for cashing

tàng₄ yīu₃ wěi₃ kàng₄ dīng₄ jī₂ yán₂ chéng₂
Any violation will be swiftly and severely punished

The 22nd year of the Republic of China (repeated)

On another specimen a large rectangular stamp in seal script reads:

Stamp of the Municipality of Zhenxi

NOTE: Mandarin, the official spoken language of China, has four vowel intonations, often indicated by accents or numerals. Both are given here and see Reference ⁶.

province in SW China, bordering Sinkiang. Portraits of the Sinkiang warlords are seldom available, but Hedin⁴ published a photograph of Ma Chung-ying which is reproduced here in Fig. 1. His bland appearance belies the devastation he caused.

The note shown in Fig. 2 is from Zhenxi ("West town"), "Paper Currency" dated the 22nd year of the Republic (1933), identified as "exchange currency" produced for/ by the "Citizens' Club" and endorsed by the Zhenxi Municipality stamp. The note could be used for purchasing food or paying taxes, but despite its nominal value of 3

liangs (taels) of silver it (unsurprisingly) "could not be exchanged for cash". The Face of the note (with Chinese legend and decorative floral border) is printed in blue, with serial numbers hand-stamped in red and an (illegible) bank stamp in red. The Back (decorative border, Chinese and equivalent Turki legends) in blue-green, and corners (numerals) in red. The 5-tael note is printed in red on the Face and blue on the Back. In the 10-tael⁸ note (Fig. 3), again the Face border is blue and the lower central area includes a star motif in green; on the Back the Chinese and Turki legends are in green within a blue



Fig. 2. Face and Back:
a 1933 3-tael bank note of Ma Chung-ying:
Zhenxi Municipality, Sinkiang.

border. The Back is poorly printed and is not shown here.

Interestingly, the same pair of blocks (probably of wood) were used in printing the Face and Back



Fig. 3. Face:
a 1933 10-tael bank note of Ma Chung-ying;
Zhenxi Municipality, Sinkiang.

border of the 3-, 5- and 10-tael notes: Back borders of all three denominations, and Face of 3- and 10-tael could have been printed without changing the dye-- for the Face of the 5-tael only, the block would have been cleaned to take the red colorant. Evidently production of these notes was a very small operation and the number printed must have been very modest.

The paper on which these notes were printed is not the usual coarse mulberry bark paper as used in Khotan⁶, but is extremely thin and fragile, and it is difficult to imagine these notes changing hands in the marketplace without damage—compounding the problem of their survival with “the rats and worms”, as mentioned above.

But there was no mention of any issuing authority other than the “Citizens’ Club” of the town and the stamp of the municipality: no mention of Ma Chung-ying or any other warlord. This question was shelved as a mystery, until the answer came from another Chinese

language articles in a recent issue of *Xinjiang Numismatics* by He³.

As before, a brief historical account of events leading up to the issuing of these bank notes is essential. Without this, they remain just rather unattractive pieces of poor-quality paper. In 1928 eastern Kansu was invaded by the Kuominchün forces of the “Christian General” Fen Yü-hsiang, a friend of Chiang Kai-shek, who started his career as just another warlord. The local *Tungan* led the revolt against the invaders. The teen-age Ma Chung-ying was heavily involved in the fighting which ultimately resulted in defeat of the *Tungan* and cost perhaps two million lives from 1926 and 1929, through military action and famine. This episode of almost unimaginable destruction seems virtually forgotten in the West. Ma Chung-ying evidently sought a territory where he could be undisputed ruler, and he opted, in 1931, for eastern Sinkiang. His chance came with an uprising in the small but important oasis of *Kumul*. After an exceptionally bloody series of engagements, enough members of the Chinese garrison survived; the *Tungan* troops with Ma Chung-ying, now wounded in both legs, retreated back to Kansu.

In April 1931 a Han Chinese general and Governor of Chinese Turkistan, Chin Shu-jen, annexed *Kumul* but, despite the devastation of the oasis, Muslim rebellion continued and Ma Chung-ying reentered the picture. His status had received a significant boost in 1932, when he was elevated to Commanding Officer of a Division of the National Army of China—the Kuomintang. According to the Swedish explorer Sven Hedin⁴, who was in this area at the time, Ma Chung-ying, despite some major defeats, occupied Turfan, 300 miles west of *Kumul* in Spring 1933. We have not been able to trace the location of *Zhenxi* (now named *Ba-li-ku*) but it is surely a small town in

the Turfan area. The *Zhenxi* bank notes must have been produced at that time. In December 1933, he attacked the provincial capital of Urumchi and could well have taken control of the entire province of Sinkiang had not forces from Soviet Russia intervened.

While all this was occurring, the First Islamic Republic of Eastern Turkistan was proclaimed in Kashgar, in November 1933, following the emergence of the Khotan *Amirs* as leaders in this enterprise⁷. It may be remembered that Ma Chung-ying captured Kashgar after the collapse of the Islamic Republic, early in 1934.

Ma Chung-ying was clearly an accomplished military leader, but he must have been one of the most brutal men in China when several could have competed for this position. The British missionaries Mildred Cable and Francesca French lived in northern Kansu and had first-hand experience of Ma’s technique. They summarized¹ that:

“His was the method of the locust . . . and his army was always viewed as a plague. It came, it devoured, and when it had passed over the patient, constructively minded peasants instantly began to repair the damage done to their fields, and to beget sons to replace those who had been swept away in his train.”

He³ mentions that he recently obtained specimens of notes of “Turfan Trade Organization Currency” issued in 1933. We have highlighted a key sentence in He’s article, which we found very exciting:

In the year 1932 Ma Zhong Ying twice invaded Xinjiang and occupied Tulufan [= Turfan]. Later in 1933 he issued bank notes in the name of Tulufan Trade Organization. A little earlier, Ma had issued “Zhenxi Citizens Club Bank Notes” in the area of Zhenxi municipality.

So, from a Chinese source, we obtained confirmation that the “Zhenxi notes” were indeed issued by Ma Chung-ying. Why these notes were issued in the name of the municipality is uncertain, although

Uniface: Turfan Trade Organization Currency.

Top line (horizontal):

xīn, jiāng,

Second line (horizontal):

tǔ, lǚ, fán,
Turfan

Third line (Horizontal):

shāng, huì, liú, tōng, piào,
Trade Organization Currency

Left column (vertical):

mín, guó, èr, shí, èr, nián,
The 22nd year of the Republic

Middle column (Vertical):

dāng, guāng, piào, zhī, wǔ, liàng,
Official note equivalent to five whole liang

Right column (vertical):

guó, zì, dì, liù, wǔ, bā, gī, hào,
The 6587th number of the "Guo/nation" sequence

Two characters at right:

shì, miàn,
Market value

Stamps on Face and Back:

Turfan Municipality



Fig. 4.
A 1933 5-tael bank note of Ma Chung-ying:
Turfan, Sinkiang (from Hedin⁴).

He³ reasonably suggests that they were designed to extract genuine money from the citizenry to pay his troops and augment his military supplies. The device of a "Citizens' Club" made the scam more plausible and the officers of the municipality were in no position to object.

Clearly, Ma produced a second bank note issue, soon after the Zhenxi notes, in Turfan. He³ proposes that the citizens of Turfan were forewarned by reports of the bank notes of the "Zhenxi Citizens' Club", and adds one piece of information that illuminates the difficulty experienced by the citizens in this part of Sinkiang, at this time: Sven Hedin saw a poster early in 1934 on a wall in the village of Ushak-tal (80 miles WSW of Turfan): "*Anyone refusing to accept General Ma's notes to their full value will be shot.*" With this incentive, objections to the new currency were presumably limited.

Transliteration/translation of the 1000-dollar and 300-dollar bank notes of the 1945 Republic of Eastern Turkistan.

This was inadvertently omitted from the article by Smith & Khabibullaev in the *I.B.N.S. Journal* (2002), Vol. 41, No. 4, pages 7 & 8.

1000-dollar note, FACE:

Turki reading right to left:

1. **Sharqi turkistan jumburiyati māliya ham khalq khujaliq nazārati yanindaki dawlat bānkā sining waqtliq cheki**
Temporary check of the State bank of the Ministry of Finance and National Economy of the Republic of Eastern Turkistan.
2. **bir ming dollar** **1000** **bir ming dollar**
one thousand dollars one thousand dollars
3. **adna tisyacha dollar (Russian)**
one thousand dollars
4. (Signature) **bukhalter*** (Signature) **māliya ham khalq khujaliq nazāratinin nāziri**
Minister of National Economy and Finance Ministry
5. **khitāy dollari bilan barābar bulub mathkur cheki sharqi turkistan hukūmati butun bayliqi bilan javāb qiladir**
Equivalent to Chinese dollars. Eastern Turkistan government is responsible for this check with all its wealth.

* A Russian word **bukhalter** (= Accountant) is here written in Arabic script.

1000-dollar note, BACK:

Exactly the same legends as Face, except that line 4 reads: **dawlat banka mudiri**
Head of the State Bank

300-dollar note:

Similar to 1000-dollar note, FACE and BACK except:

- (a) **sharqi turkistan jumburiyati** is abbreviated to **Sh. T. J.**
- (b) Denomination given as 300, also in Turki (**uch yūz dollar**) and Russian (**trista dollarov**).

What of the second, Turfan, Sinkiang issue of Ma Chung-ying? The article in *Xinjiang Numismatics* by He provides an account of these bank notes, illustrating two examples but admitting that these are largely illegible. We have one specimen that is even worse, and were about to abandon any thought of illustrating these notes in this article when we found an excellent figure in Sven Hedin's book⁴ on the civil wars in 1930s China. This illustration, here reproduced in Fig. 4 was captioned as a 5-tael Turfan issue of Ma Chung-ying. A transliteration/translation of the note is given. The significance of Hedin's illustration is that it shows an exceptional example of the issue, which he presumably selected for quality. We do not know if this note still exists, but if it survived, this sad piece of mulberry bark paper may represent the finest example of this currency!

In March 1934 at Korla, a further 80 miles west of Turfan, Hedin witnessed the occupation of the oasis by White Russian Cossack troops. Ma Chung-ying had gone,

and Hedin notes that:

"Ma's paper money, which only a few days ago the people had been obliged to accept on pain of death, were now hardly worth the paper on which it was printed. These grimy notes, hand-printed on any kind of paper, had been thumbled by so many sweaty, sooty hands that they were of no use even for lighting the camp-fires."

The stories of these Sinkiang warlords never have happy endings; they generally did not deserve one. The end of Ma Chung-ying's military career is especially peculiar and still almost undocumented. In April 1934 he took Kashgar after the remnants of TIRET, the Islamic Republic, had fled to Yangi-Hissar⁷. In early July he ordered his troops to move south to Khotan. They expected him to join them, but he disappeared into Soviet Central Asia, leaving his half-brother Ma Hu-shan to take control of Tungan territory in the Khotan area⁶. Nothing further was heard of Ma Chung-ying, though he was reportedly seen in Moscow as late as 1936² where, Forbes² surmises, he was almost certainly murdered by Stalin.

1. CABLE, M. and FRENCH, F. *The Gobi Desert. A Desert Journal*. Hodder & Stroughton, London (1934).
2. FORBES, A.D.W. *Warlords and Muslims in Chinese Central Asia. A Political History of Republican Sinkiang 1911-1949*. Cambridge University Press (1986).
3. HE, ZHUN FENG. *Newly discovered Citizens' Club Currency*. *Xinjiang Numismatics*, 3:43-44 (1995) (in Chinese).
4. HEDIN, S. *Big Horse's Flight. The trail of war in Central Asia*. pp.79, 178, Macmillan, London (1936).
5. SMITH, D.S., Fu, J. and KHABIBULLAEV, A. *The South Sinkiang Border Defense notes of 1933*. *International Bank Note Society Journal* 38:23-25 (1999).
6. SMITH, D.S., KHABIBULLAEV, A. and FU, J. *Paper money of the Warlord Ma Hu-shan in Khotan, Sinkiang, 1934-1937*. *International Bank Note Society Journal* 38:20-24 (1999).
7. SMITH, D.S. and KHABIBULLAEV, A. *Paper money of the Islamic Republic of Eastern Turkistan Part I. Issues of Kashgar*. *International Bank Note Society Journal* 37:17-22 (1998).
8. SONG, ZHI YONG. *Newly discovered Tulufan Trade Organization Currency*. *Xinjiang Numismatics*, 9:17-18 (2001) (in Chinese).

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The First European Commemorative Bank Note a country gets its boundaries confirmed

by Chris Zellweger, I.B.N.S. #LM-86

With Austrian support delegates from all Albanian regions met at the Congress of Vlora on 28th November 1912. On the same date after the congress, Ismail Qemali, a local ruler, proclaimed an independent Albania in Vlora. This happened during the First Balkan War. The house where independence was proclaimed, is shown on the back of the current 500 leke (1996 and 2001) note.

The armistice for the cessation of the First Balkan War was signed on 3rd December 1912 and the London Peace Conference, composed of delegates from the Balkan allies, including Greece, who had not signed the armistice, and Turkey, held its first meeting on 16th December 1912. At the same time a Conference of Ambassadors, consisting of Sir Edward Grey and the London representatives of all the powers, was also in session. The principality of Albania was established by act of the powers at the London Conference of Ambassadors at the special instigation of Austria and Italy. Its boundaries were to be established on ethnographic lines by an international commission. The new situation inherited two problems from the one previous to 1912. These were the hostile relations between

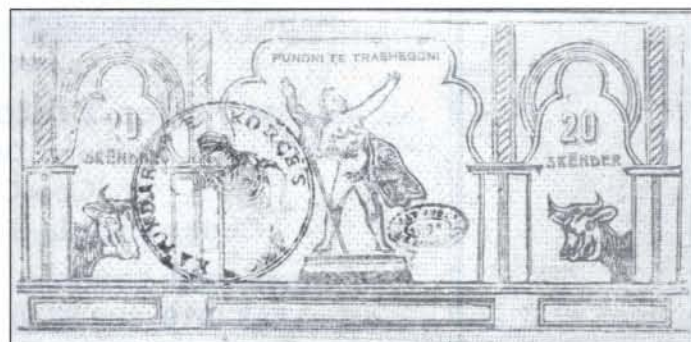
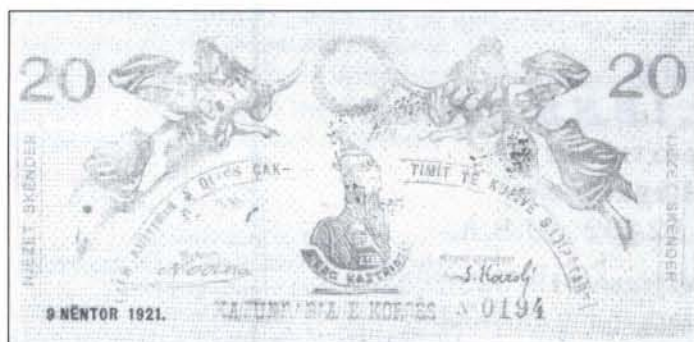
Serbia and the Albanians owing to the incursions into Serbian territory of Albanian bands and the soreness in Serbia on account of the refusal of the Conference of Ambassadors to grant Serbia access to the Adriatic through Albania and the second problem was the status of the Greeks in Epirus, provisionally included in Albania and constituting a source of difficulty between Greece, Albania and the powers. On 29th July 1913, the London Conference of Ambassadors of the six European powers declared Albania to be an independent sovereign state under international guarantee. Although the Conference formally recognised the new state, a major part of northern and western Albania was given to Serbia and Montenegro. Greece received the large southern region of Cameria, leaving the Albanian state reduced to region of Shkodra. More than half of the Albanian population was left outside the borders of the new Albanian state. Ismail Qemali headed Albania's provisional government and in November 1913, the Powers selected the German Prince William of Wied. Six months after his arrival, the prince left Albania again because of various problems he faced and has not been

able to solve.

At the Paris Peace Conference, the Serbs, Italians and Greeks put forward territorial claims at the expense of Albania, but these were strenuously resisted by the Albanian delegation. Albanian emigrants living in Europe and America sent representatives to Paris to argue for the restoration of their nation. In June 1920, around 3000 Albanians, mainly peasants, fought a battle with Italian soldiers, which led to the eventual withdrawal of all Italian troops. The same year, Albania became a member state of the League of Nations.

In 1921, a serious frontier dispute between Yugoslavia and Albania arose. Serbian troops had already crossed the border. The League of Nations intervened, settled the question, and both parties accepted the solution without further bloodshed. On 9th November 1921, under pressure of the League of Nations, the Conference of Ambassadors confirmed the frontiers of 1913 for Albania. This subject to certain specified modifications to be carried out by a Boundary Commission. The modifications resulted in some concessions to Yugoslavia.

To commemorate the fixation of the Albanian boundaries, the city of



20 skender from Korça, 1921



25 qint from Korçë, 1921



1 skender from Korçë, 1921



50 qint from Korçë, 1921

Korçë issued a 20 skender bank note dated 9th November 1921. The face of the note is printed in dark green on a light brown underprint created with small lines. The back of the notes is printed in dark brown on the same kind of underprint. The face of the notes depicts two allegorical figures holding a wreath of the bust of Skanderbeg who is shown in the middle of the note. Below the bust of Skanderbeg it reads: Gjerg Kastrioti (Skanderbeg's original name). Below the name of Skanderbeg is the text: Katundaria e Korçë (City of Korçë). On both corners on the upper side are the numbers 20 and below the written denomination: Njezet skender. On the lower left is the date: 9 N'ntor 1921 (9th November 1921). To the left of Skanderbeg is the signature of the cashier (Kasieri): N. Odesa (Nikola Odesa) and to the right the signature of the mayor of Korçë (Kryekatundari): S. Karoli (Stavri Karoli). Below his signature is the serial number printed in black. Also printed in black is the date and the signatures. The main imprint on the face reads: Per kujtimin e dites ak – timit te kufive shqip'tare (To commemorate the day of the fixation of the Albanian boundary). The back shows a standing allegorical figure in the centre and to either side two cow heads are shown. To the left of the note is a round handstamp from the city of Korçë (the same style as used on the first skender issue from Korçë) and to the right of the standing figure a small stamp with the date of 1921. Both handstamps are printed in dark blue ink. Above the allegorical figure the words Punoni te trashegoni (work for the heritage). Above the cows heads 20 skender. The size of the note is 165 x 87 mm. These notes were printed by Gdh. (Graveur imprimerie Dhorì Koti, Korçë).

This note can be considered rare. I am not aware of too many notes that survived. 20 skender were equal to 20 French Francs (Korçë

was occupied by French troops after WWI) or one Napoleon d'or. A lot of money for people to put aside at that time.

While the 20 skender note has a clear commemorative overprint, the city of Korçë issued two other notes with the date of 9th November 1921. These are the 25 qint and 1 skender issue. There is also a 50 qint note, but that one is dated 1st November 1921. All these three small change notes have a round handstamp at

the upper right corner reading Katunadaria e Korçë 9 N'ntor 1921. Why is the 50 qint dated 1st November, but the handstamp gives the 9th November date? A mystery still to be solved. These notes are known as the 2nd skender issue and are likely to be regular issues, although bearing the commemorative date. All these four notes are listed in the Standard Catalog of World Paper Money, Volume I, 9th edition, as #132 - #135.



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Comprehensive Collection of World War II Camp Money on Exhibit: *Part II the Allied Camps*

by Steve Feller, I.B.N.S. #4195

From August 28 through November 9, 2003 The Charlton E. Meyer and Gloria B. Meyer Collection of Holocaust Museum Houston was on exhibit. In this second look at the exhibit the focus is on Allied internment camps.

Isle of Man Internment Camps

The Isle of Man had 10 internment camps for refugees and others from Nazi Germany. Classified as "enemy aliens" these people were interned beginning in the spring 1940 after Germany attacked and took Norway, Holland, Luxembourg, Belgium, and France. The Isle of Man is 10 miles by 30 miles and lies in the Irish Sea equidistant from England, Scotland, and Ireland. These smallish internment centers were made from Victorian era blocks of flats and small hotels. Interestingly, most of these structures still stand today.

Palace Internment Camp

2 notes in the exhibit: one penny and one shilling

The Palace camp was by the beach in Douglas. It consisted of 29 hotels along Queens Promenade. The money from this camp consists of chits that were issued in booklets. The booklets contained one pound or 10 shillings (half pound) combinations of notes. Many nationalities were present with the largest group being Italians.

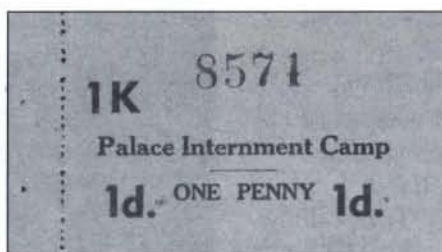
Metropole Internment Camp

2 notes in the exhibit: 1/2 penny and one penny

The Metropole Hotel and block of buildings was a few hundred meters north of the Palace camp along the



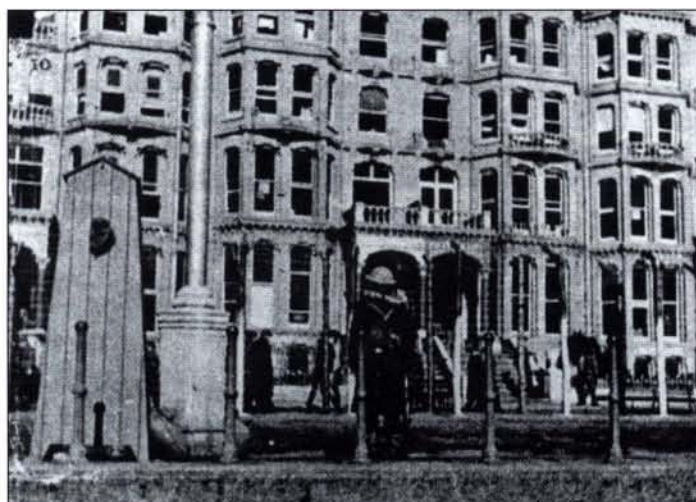
Cover of catalog produced by Holocaust Museum Houston and available from same.



One penny scrip from Palace Camp



Palace camp in 1998



Palace camp in the war
(Photo from Manx Museum, Douglas)



Palace area and the beach before
World War II

Queen's Promenade in Douglas..

Metropole Hotel and environs
from a pre World War II postcard.

Peveril Internment Camp

7 notes in the exhibit: 1 shilling, 2 shillings, 2 shillings and six pence, six pence, one penny, one penny, and 2 penny

Peveril was located in an apartment block in Peel, across the island from Douglas. German sympathizers were also interned here. Peveril issued the most extensive set of denominations. Two styles of notes are known including chits on cardboard and a kind of check for use in the canteen.

Onchan

3 notes and 3 coins in the exhibit

Two shillings
Five shillings
Ten shillings
and six pence

Coins

half pence
six pence
one penny

Onchan was the largest of the Isle of Man Camps and was located just to the north of Douglas, the capital. It had a capacity of about 2,000 people. Sixty houses were requisitioned by an order mailed May 23, 1940. The camp newspaper, *The Onchan Pioneer* is an excellent source of information. Both paper



German POW newspaper (from August 1945) found by the author in 1998 at the Metropole Hotel. Later in the war this camp was used to house German prisoners of war.



The Metropole Camp site in 1998



Metropole Hotel and environs from a pre World War II postcard.

scrip and coins were issued here.

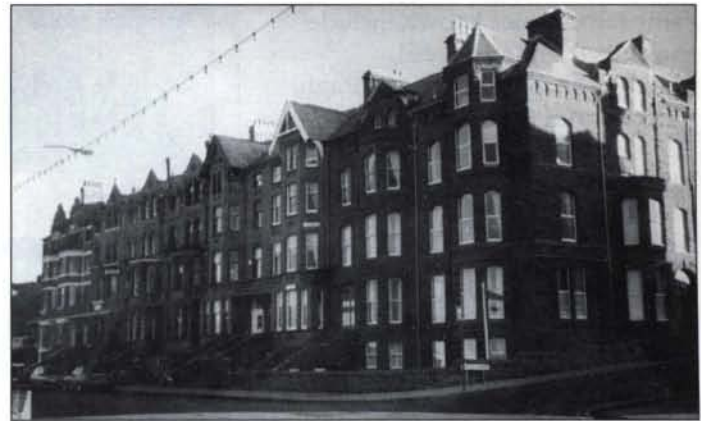
The scrip of the Onchan Internment Camp, Isle of Man

Uniface notes were issued in 2 shilling/ 6 pence (half crown), 5 shilling, and 10 shilling denominations. They are rather ornate and share a common design featuring a vignette of the Douglas harbor "Tower of Refuge," a navigational

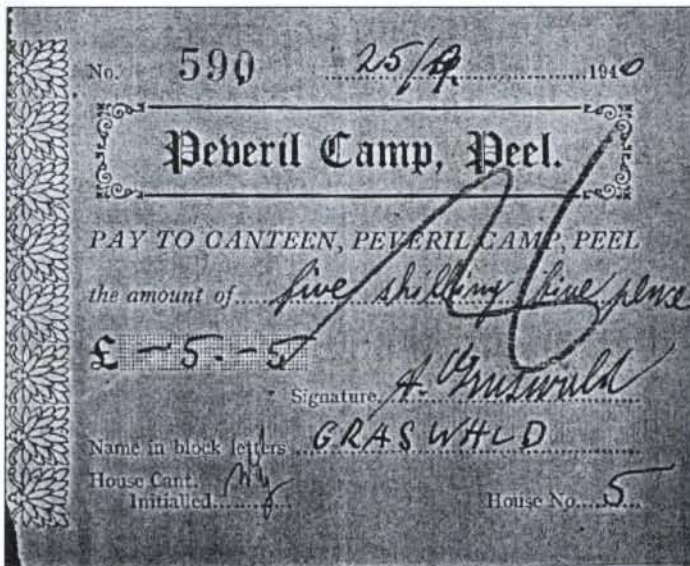


1/2 pence scrip from Peveril Camp.

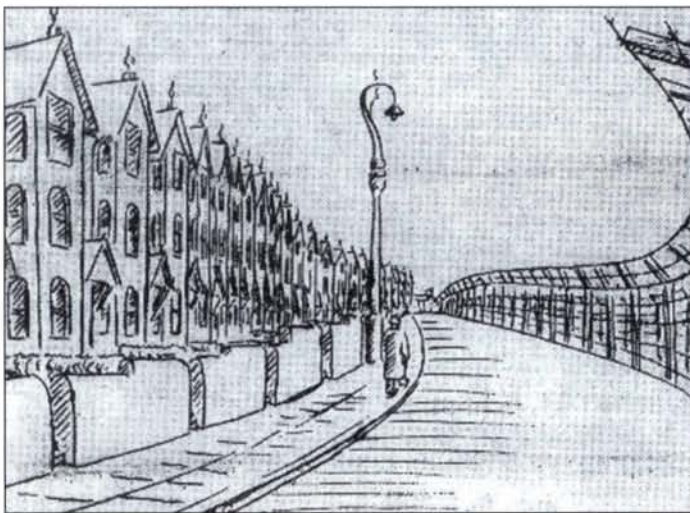
(below) Unreported scrip from Peveril Camp, image obtained from Manx Museum, Douglas.



Peveril Camp in 1998.



Onchan in 1998



The camp as illustrated in the camp newspaper, the Onchan Pioneer.

aid that remains there today. These watermarked notes were printed in Liverpool. Overprints indicate that some of the notes were used in the other Douglas camps. Some of these notes were given to collectors during the war and were written on the back as having no value in the camp.

Onchan notes are considered rare with a few dozen of each kind known to exist. The notes were issued for work done in the camp and to foster a fair distribution of amenities. As noted in the illustration the camp newspaper cost 2 pence in camp money.

Coins of Onchan Internment Camp Isle of Man

The coins share a common design with a triskelis (three-legged device that always lands upright) which is the symbol of the Isle of Man. The rarest of the coins is the Ω penny with just 2,000 minted. The one penny was minted to the extent of 20,000 pieces whereas the 6 penny coin had 2,500 produced.

Isle of Man General Issue

5 notes in the exhibit: five shillings, two shillings and sixpence, one shilling, sixpence, and three pence

Also known as the Home Office issue because of the large HO imprinted on the notes these were issued in a uniform style for the Isle of Man camps. When issued they bear the imprint of one of the

camps. Examples known include imprints from the Peveril, Hutchinson, Metropole, Mooragh, Onchan, and Palace camps. Five denominations were issued. These notes were modeled after the more prolific British prisoner of war notes (with a large WD instead of an HO; the WD refers to War Department).

Displaced Persons Camps Bad Wörishofen, Germany

4 notes in the exhibit: one unit, five units, ten units, and twenty units

Part of the enigmatic UNRRA issues, these are extremely rare notes. UNRRA stood for the United Nations Relief and Rehabilitation Administration, founded as the first UN organization in 1943. Some UN records allude to the use of scrip money.

Cyprus Internment Camps

3 notes in the exhibit: one shilling, two shillings, and five shillings

The camps on Cyprus were set up by British authorities to house "illegal" immigrants caught on the way to Palestine or caught in the land itself. If caught in Palestine the detainees were first interned at Atlit near Haifa and then sent to the camps on Cyprus.

The Cyprus camp notes come in two distinct issues, issued by the American Jewish Joint Distribution Committee Cyprus. The first issue had "good for purchase in the canteens in Cyprus or for exchange for cash in Jerusalem." After British objection to the Jerusalem reference



The Onchan Camp newspaper



Half penny coin
from Onchan

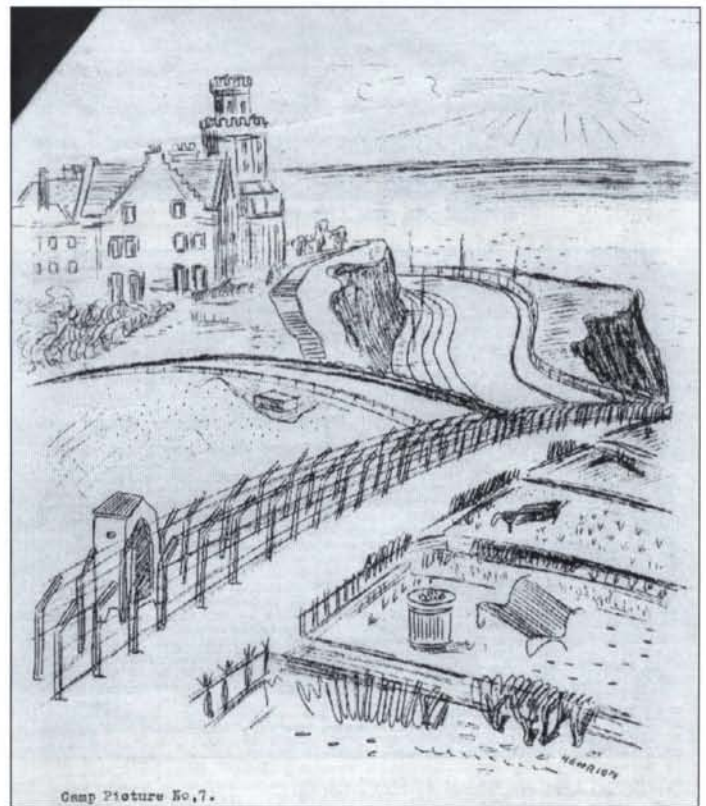
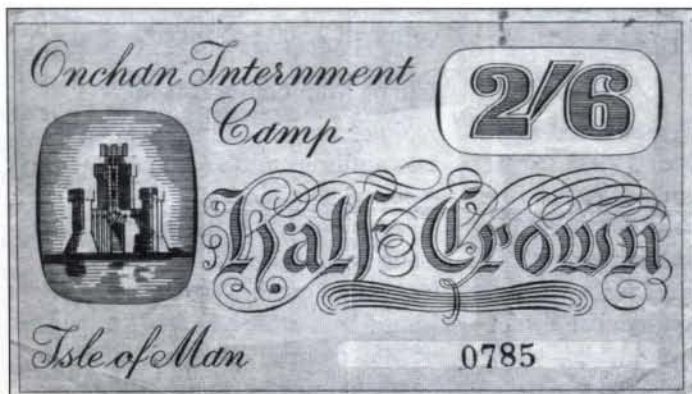


Illustration of
Onchan camp site.



2 shilling/ 6 pence
(half crown) uniface
note of the
Onchanan Internment
Camp, Isle of Man

the second issue said "good for purchase in the canteens," only. The story of these camps had been immortalized by the book *Exodus* by Leon Uris and the subsequent classic film starring Paul Newman.



Onchan camp site today



HO issue from the Isle of Man, note the stamp for the Hutchinson

Deggendorf Displaced Persons Camp, Germany

Deggendorf and Feldafing were two Displaced Persons camps specifically for Jews. These camps were run by the Joint Distribution Committee instead of UNRRA. Feldafing is located SW of Munich. Its camp issues are dated 1946. Deggendorf was established as a DP camp in 1945. Both issues indicate the money was issued under the authority of the respective Jewish Communities.

7 notes displayed in the exhibit: five cents, ten cents, twenty-five cents, fifty cents, one dollar, five dollars, and ten dollars

Feldafing Displaced Persons Camp

5 notes in the exhibit: ten cents, twenty-five cents, fifty cents, one dollar and ten dollars

Camp Hay

5 notes and 5 coins displayed in the exhibit:

one penny
three pence
six pence
one shilling

Coins —

five shillings
two shillings
one shilling
three pence
one penny

Camp Hay, also known as Camp 7, was a refugee internment camp in Australia. Sent to Australia in the most horrible of conditions aboard the Dunera some 2000 escapees of Hitler's regime found themselves stranded in the middle of the desert in Southern Australia. After an

investigation the British government condemned the mistreatment of these internees in an official white paper.

Several forms of money are known from this camp. The most symbolic of the money are the three larger denomination notes. Around the outer edge of the face of the note maybe seen the words "We are here because we are here..." This was the phrase of the camp song sung to the tune of Auld Lang Sine. Note also the Australian animals, the emu, the sheep, and the kangaroo. In the sheep's wool, on both the face and the back may be found the names of camp inmates. The example shown was taken from the face of the note and shows Eppenstein, the inmate leader. These notes were designed



A view of the Atlit Camp in Israel.

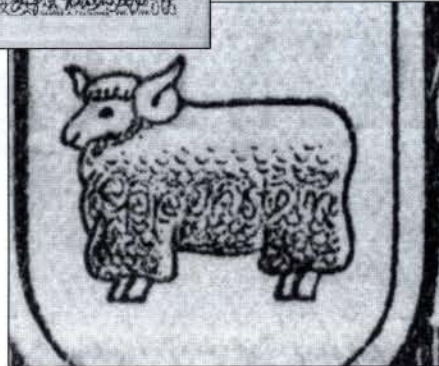


Five shilling scrip from the Cyprus Detention Camp



Six pence scrip from Camp Hay.

Note the name Eppenstein in the wool. He was the camp leader.



CANADA NOTES

Canada operated POW and internment camps during World War II. They produced some of the rarest



Five cent scrip from Deggendorf



Ten Dollar Scrip from Feldafing

within the camp and subsequently printed in the town of Hay by the local newspaper, *The Riverine Grazier*. The Australian authorities declared these to be an illegal issue and issued their own coins and scrip.

The rarest issues are the plain one and three penny cardboard chits.

Coins were issued after the paper money and were made in a general issue for the Australian camps.

and least understood issues of camp monies. At least 26 camps and 35000 POWs and enemy aliens were interned in Canada. Scrip is known from a majority of these camps and coins were issued by at least one (Lethbridge, Alberta). Medicine Hat and Lethbridge were the two largest camps, each housing some 12000 prisoners. Generally these scrip issues come on cardboard and are of a plain design.

The following notes are from the Meyer Collection, some of which were displayed in the exhibit.

Medicine Hat, Alberta

5 notes: one cent, five cents, ten cents, fifty cents, and one dollar

Gravenhurst, Ontario

4 notes: five cents, ten cents, twenty five cents, and one dollar

Camp 101, Angler, Ontario

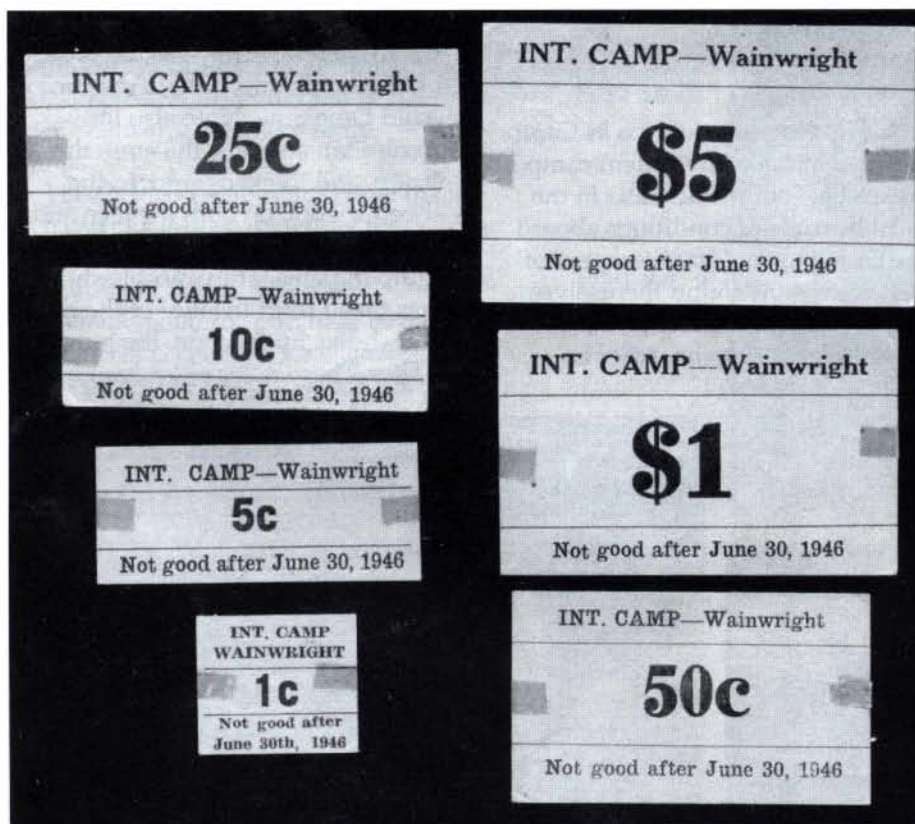
3 notes: one cent, five cents, and ten cents

Camp 23, Monteith, Ontario

5 notes: one cent, five cents, ten cents, twenty-five cents, and one dollar

Camp #40

3 notes: twenty-five cents, one dollar, five dollars,



Complete set of scrip notes from Camp Wainwright, Canada.



Three pence chit from Camp Hay.

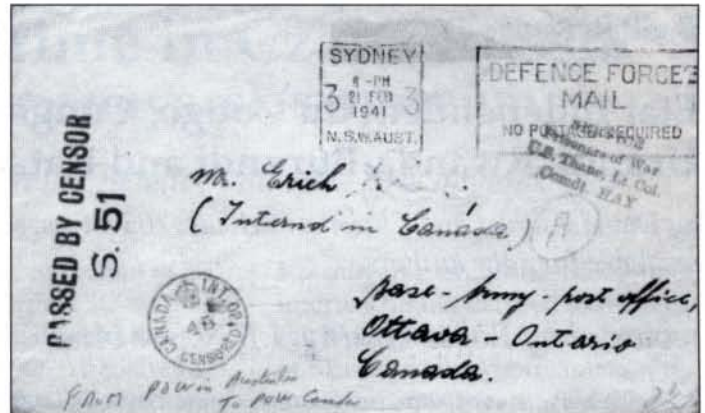
Camp 23, Hull, Quebec

5 notes: one cent, five cents, ten cents, twenty-five cents, and one dollar

Camp #42, Sherbrooke, Quebec

5 notes: one cent, five cents, ten cents, twenty-five cents, and one dollar

A letter sent from Camp Hay, Australia to an internee in Canada.



Camp #130 Kananaskis

4 notes: one cent, five cents (blue), five cents (tan), and ten cents

Camp #133 Lethbridge

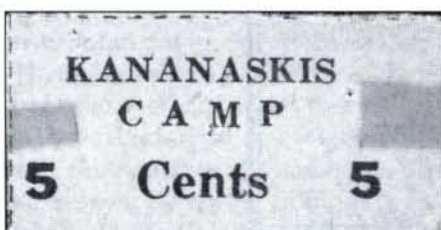
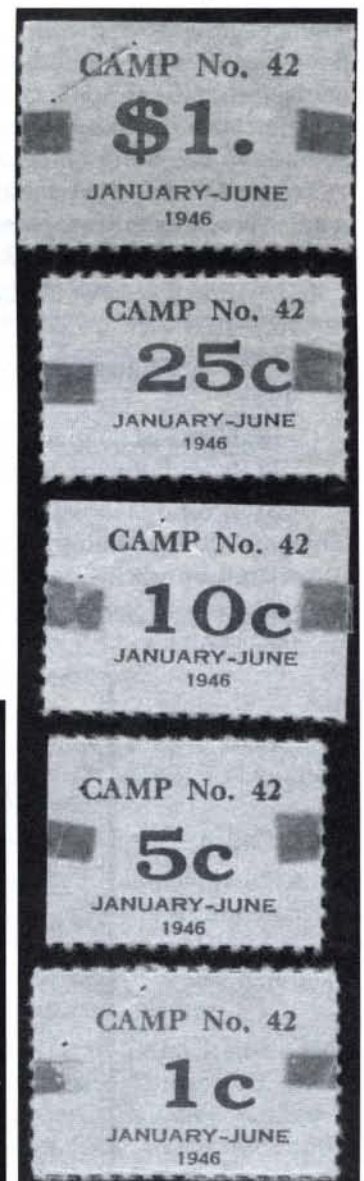
3 notes: fifty cents, one dollar, and five dollars

Wainwright

4 notes: one cent, five cents, ten cents, and twenty-five cents



Various Canadian POW chits.



*Book Review***Etat Independent du Congo; Congo Belge; Congo Belge et Ruanda Urundi; Rwanda-Burundi and Katanga, 1896 to 1962**

by David August and Christian Selvais. 205 pages, soft cover, colour illustrations, 20 euros + postage, and available from the authors.

reviewed by Roger Outing, I.B.N.S. #1464

The Belgian Congo region has a modern history that is both troubled and complex. Development from colonial rule to modern democratic independence has not been easy to achieve or maintain. Dispute and conflict continues to the present time. Paper money issues have been made within the region by a variety of political authorities and these provide a fascinating collecting area.

Full details are listed of the bank note issues of five different issuing authorities from 1896 to 1960:

Independent State of the Congo,
1876-1909

Bank of the Belgian Congo, 1912-
1952

Central Bank of Belgian Congo
and Rwanda-Burundi, 1952-
1960

Banque de Emission du Rwanda
et du Burundi, 1960 -1962

National Bank of Katanga, 1960 -
1963.

It should be noted that the bank notes of the Congo Democratic Republic and Zaire are not included in this catalogue.

The listing of notes is extremely detailed, comprehensive and includes date issued and withdrawn, colours, size, signatures, watermarks and number of each type and variety issued. Signature identification is greatly assisted by large size reproductions of each signature clearly labelled with the appropriate name. Valuations are given in 5 grades of preservation from VF to Unc. All this is supported by high quality colour illustrations of the front and back of each note. There are lots of great illustrations of rare notes that are a pleasure to see even if you will never acquire the actual notes. It is difficult to envisage what further information could usefully be added.

The excellent catalogue listing is supported by a well-written and comprehensive text that gives the relevant historical background and other details. This is extremely useful to the collector. It is only with a basic knowledge of the historical background of the region that the true significance of the notes will be fully appreciated.

This is the most comprehensive single account of the various bank note issues of this region that has so far been published. An outstanding catalogue that is well written and produced to the highest standards. The authors, David August and Christian Selvais, have jointly performed a great service to bank note collectors in producing this work with the support of the Belgium I.B.N.S. Discerning bank note collectors should not hesitate to get themselves a copy.

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A Story of State Wide Crime in Czar's Russia Based on the exhibition of Krasnoyarsk's museum

by O. F. Omejtov, Collector, Member of Academy of Science and Art, Krasnoyarsk

In February of 1895, Russia started money reform in accordance with a project of S. Yu. Vitte, Minister of Finance. The purpose of this project was to provide an unlimited exchange of paper bank notes for gold. In the period between 1896-1898, the State Bank of Russia had been saving up gold reserves in part by selling State bonds for foreign gold.

New gold coins were minted and put into circulation — namely: the imperial (15 roubles), 1/2 of imperial (7 roubles, and 50 kopeks), 1/3 of imperial (5 roubles). Also, new bank-notes were issued: 1, 3, 5, 10, 100 and 500 roubles exchangeable for gold at the rate of 0.774 g of pure gold per ruble.

This reform was conducted up to 1899; it helped to stabilize the rouble and increased in-state investments.

The Czar's government took its 500-rouble bank notes of the highest denomination into circulation, because each bank note was supposed to be exchanged for 400g of pure gold by the bank. Russia had never had experience with money of such a high nominal (one 500 rouble note cost 120,000 current roubles). At the same time, the professionals in the paper money and security industry (gosznak) claimed that paper money made in accordance with new technology by I. I. Orlov ("Orlov's technique of money printing") would not allow for any chance of bank notes forgery. However, they were wrong.

"... In 1910 the money market was flooded with 500 rouble bills. These bank notes had come to the banks in such quantities that all statistical information about issue and circulation of aforementioned currency looked very dubious."

The Ministry of Finance, being

aware of the mass production of 500 rouble bills, gave orders "to take precautions, organize committees of experts, and verify each bank note. The exchange could be allowed only after being evaluated by a committee."

Committees worked throughout the entire year, and not one fake bank note was found. However, after a year, a telegram arrived to the Ministry of Finance. It read: "The 500 rouble bank note that is missing a dot at the end of warning against forgery has been detected."

After that, all Czars' police forces, including the secret police, united in search of the counterfeiter. Soon he was caught in Krasnoyarsk, the city of former *Yeniseiskaya guberniya*. He turned out to be a high-qualified engraver named *Post* who fled from the St. Petersburg mint. When the police searched the forger's apartment, they found all of his counterfeiting equipment and a lot of finished and half-finished bank notes. Moreover, the fake bank notes were of such high quality that it was almost impossible to tell them from the genuine ones. The investigation lasted for more than a year. Altogether, more than 200 persons were found guilty of forgery and sale of fake currency. In most cases, the defendants were salesmen from the countryside whom the counterfeiter had sold forged money for half price.

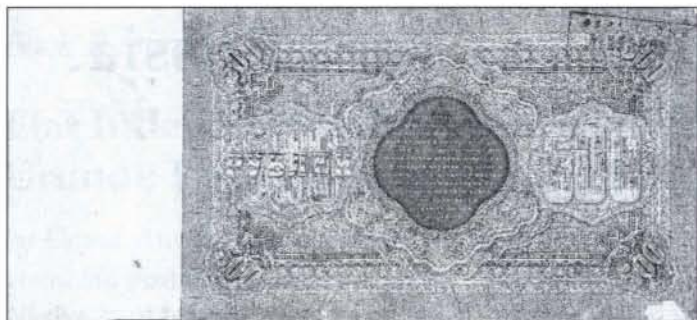
The outstanding trial in Krasnoyarsk condemned each defendant to long sentences of hard labor." (I. Koltyshev, "Mir kollekcionera," Ed. by "Kazakhstan" Alma-Ata, 1967).

In the beginning of the 1970s, authorities of the government of *Krasnoyarsk's Kray*, the city of

Krasnoyarsk, and Ministry of Internal Affairs decided to establish the Management of Internal Affairs of Krasnoyarsk. Approximately at the same time, they started the renovation for the building of the management. Reconstruction work lasted until the fall of 1979.

Before the revolution of 1917, the building was occupied by the Police Management and Department of Gendarmerie of *Yeniseiskaya gubernia*. In the process of reconstruction, all debris and trash were removed and deposited into garbage-piles in the outskirts of the city. Along with trash, the garbage was full of some rare documents and material evidence regarding police and gendarmerie activity when fighting forgery and counterfeit in the Czar's Russia, beginning with the first quarter of nineteenth century. Later on, Krasnoyarsk's collectors got some of those things and documents, including:

- Directives #1651, for distinguishing 10-rouble bank notes issued in 1818 and signed by vice-governor Vladimirov; now they are part of a museum collection;
- Engraved metallic plate (cliché) for counterfeiting of 100-rouble bank notes of 1898, in looking-glass reflection of face side; is kept in the private collection;
- Engraved metallic plate with a looking-glass reflection of 500-rouble bank note of 1898, reverse side (it is also part of a museum collection);
- Off-print of the back side of 500-rouble bank note of 1898, made on watermark paper, marked "fake #25589" in the right upper corner of the bill;



Fake 500 rouble offprint.

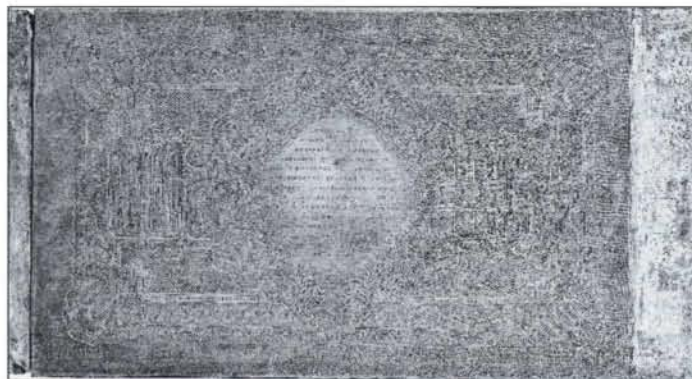


Plate to counterfeit 500 rouble note.

- Forged coins made by minting and casting, 18 different varieties (is part of private collections);
- Dies for making forged coins, 3 items (now part of a private collection);
- Separate documents and specimens of forged bank notes (part of the museum collection).

Professional engravers, jewelers, and Internal Affairs experts have studied the metallic plate of the same denomination, and came to hypothetical conclusions regarding their starting point. The metallic plate could be fabricated with special techniques and equipment which only State expedition of

securities and mint had at their disposal. Some separate parts of imprint might be done by hand, at the same place, or where the forged bank notes had been manufactured. There is no dot in the center of cliché at the end of the text; whereas genuine bank notes have the dot. Since the half-finished bank note does not have this dot, and other parts of imprint coincide with elements of cliché, it may be suggested that particular forged bank note was printed by this cliché.

On the grounds of the article written by Koltiyshev (mentioned above "Mir Kollektionera"), as well as some other works and documents on the subject, one can deduce that this cliché and its off-print could be

linked to the counterfeiter's flight. In the beginning of 100- and 200-rouble bills of 1898, equipment, tools, and material needed, came to Krasnoyarsk city where he started manufacturing forged bank notes. Their quality was very high, and only the missed dot gave a clue for bank notes have been circulating all over Russia and Europe. This situation caused the necessity of the replacement Russian bank notes in 1910-1912.

The things that are now parts of museum of private collections are of a great value being extremely important, interesting and distinctive evidence of national history and culture.

Gen. Francisco de Miranda

A Latin American in the Revolutions

by Miguel Chirinos, I.B.N.S. # 5992

Recently I had the opportunity to visit the city of New Bern, the second oldest city of North Carolina. It was named by the German and Swiss settlers after the Swiss capital, Bern. Funded in 1710 by German explorer Baron Christopher de Graffenried; later New Bern was also North Carolina's first capital.

Also New Bern is the birthplace of one of the famous soft-drinks. In 1898, a pharmacist invented the drink, first known as Brad's Drink, now popularly known as Pepsi-Cola. In this city there are a lot museums and historical sites. One of them is called Tryon Palace. It was a state house during the colonial times and accommodated several illustrious people in the history of North America.

During the visit of this site I was trying to find out more details about this sensational building. But I observed that the person who guided the tour mentioned several times the name of Gen. Miranda, an eminent Venezuelan patriot who participated in some battles in North Africa as an officer of the Spanish Army and also he had a notable participation in the French Revolution.

But, who was this illustrious person and how he was involved in the American Revolutions?

Francisco de Miranda was born on March 28, 1750 in Caracas, Venezuela. Son of Don Sebastian de Miranda y Ravelo from Canary Islands and Francisca Rodriguez Espinoza, his was a family who

were living in Venezuela for several generations. Early in life he entered the Spanish Army and went to Madrid supplied with ample funds and letters of introduction. He bought a captaincy and began to keep the dairy which in time became the nucleus of an immense archive. His military career was not fortunate. Accused of neglect of duty, he was eventually cleared and was sent to Cuba, where he again fell out with the authorities.

Before Miranda championed the independence of the Spanish colonies, he involved himself in a number of adventures. In 1781, he left the Spanish Army and fled to the United States. He served under Bernardo de Galvez in the Spanish attack on Pensacola and Miranda received the surrender of the British and cooperated in the capture of New Providence in the Bahamas, when Spain was ally of the rebels in the American Revolution.

In 1783, Miranda arrived at New Bern, N.C. He had the opportunity

to visit Tryon Palace which combined the governor's residence and statehouse, containing the assembly hall, council chamber and public offices. This royal palace is considered the most beautiful building in the colonial times in North America with the pure British style. Miranda noted that the palace "really merits the traveler's attention." The architect John Hawks gave some documents and letters to Miranda that year. An historian discovered it in the Venezuelan archives in 1992. The engraving of Tryon Palace appeared on \$ 5.00 bills issued in North Carolina in 1775.

Henceforth, Miranda was in open rebellion against the Spanish Crown. Spurred by the example of the 13 colonies that had achieved independence from England, he aspired to set up an independent empire in Hispanic America. He later visited Philadelphia and Boston. Among his friends in the United States were such men as: George Washington, Alexander



Tryon Palace — view from the Pollock Street entrance gates to the palace. The entrance drive was originally lined in the 18th century with fences and trees on either side.



This engraving of Tryon Palace appeared on \$5 bills issued in North Carolina in 1775. It clearly shows the roof ornaments described in architect John Hawks' letter found in Venezuelan archives in 1992: "a parrapet wall and an Ornament vause [vase] at each corner Brake and center of the pediment."



Hamilton, Thomas Paine and other notables.

Miranda traveled widely in Europe. Constantly hounded by Spanish agents he visited England, Prussia, Austria, Italy, Turkey. In Russia he became a favorite of Catherine II (the Great) who allowed him to wear a Russian uniform and use a passport of this European country.

In 1790, he offered his services to the French Army. In September 1792, as a general of division, he served under Charles Dumouriez on the historic field of Valmy. Another victory, this time at Antwerp, was followed by a debacle of the Republic's armies at Neerwinden. Tried in charges of treachery after his defeat, Miranda was acquitted triumphantly. Later his name was inscribed at the Arc of Triumph in Paris and Miranda has become the unique Latin American who appears in this solemn monument among those of the great captains that fought in this revolution.

When Napoleon won control of France, Bonaparte said about him:

"Miranda is like a Quijote, except for the madness;" however Miranda went back to London. In 1797, he founded the American Lodge in London, whose members swore their allegiance to democracy and were to work for the independence of the Spanish American colonies. In 1803, Miranda discussed his plans with Prime Minister William Pitt and he received the support to carry out this important mission.

In 1806, Miranda organized an expeditionary force in New York, with American, English, French, and Irish volunteers to invade Venezuela. He embarked in three ships with a group of 200 soldiers. Informed of his intent, the Spaniards met and defeated Miranda in the Caribbean Sea. Miranda escaped to the West Indies where he prepared another expedition. Within a few months after his previous defeat, he was able to take the city of Coro. He expected the Venezu-

elans to welcome him and rise against Spain in imitation of the American, French and Haitian revolutionaries, they did not find the necessary support and a very hostile response from the locals at Coro, the mission failed. Miranda called the whole thing off and took refuge in the Antilles and then in London, England.

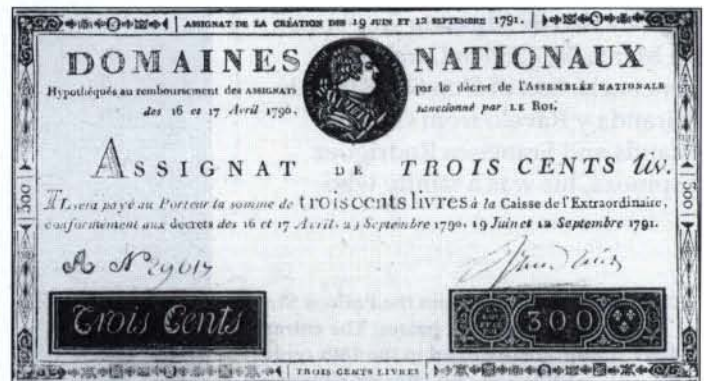
While in London, Miranda taught mathematics, for he had originally been a mathematician. Among his students were some of the future leaders in the fight for South American independence, such as:

Bernardo O'Higgins, Antonio Nariño, Andrés de Santa Cruz, among others. Miranda was living on Grafton Street No. 27, London and with Sarah Andrews who was his housekeeper had two sons: Leandro and Francisco. Napoleon's invasion of the Iberian Peninsula (1808) set the stage for uprisings in Hispanic America.

In addition, Miranda was creator of the Venezuelan flag and later Colombia and Ecuador adopted the same colors and it symbolized emancipation from Spain when it was hoisted in his ship "Leander" (this name inspired his first son's) on March 12, 1806.

In 1810 he met the envoy of revolutionary Venezuela, Simón Bolívar. Bolívar induced Miranda to come back to his native country. They returned together on December 5, 1810 to Caracas, where Miranda organized the government that had its origin in the revolution

The assignat notes were used during the French Revolution and it was the inspiration for the first paper money in Venezuela.





1 peso (1811)



2 pesos (1811)

of April 19, 1810.

Gen. Miranda became Vice-president of the Venezuelan Congress and suggested to issue some bank notes (which were inspired by the "assignat" of the French Revolution) of the following denominations: 1, 2, 4, 8 and 16 pesos. In November of 1811 those notes were put into circulation but dated August 27, 1811. Those bills were printed by Juan Baillio and Luis Delpech, official printers of the government of the first and second republic. This first issue had the signatures of three notable Venezuelans such as: Juan German Roscio, Bartolomé Blandin and Martín Tovar Ponte and those bills were known popularly as "Roscio, Blandin and Tovar," printed on sealed paper of the republic.

One of these notable statesmen, Juan German Roscio, was born in Caracas in 1769. He graduated in

law from the University of Caracas in 1795, joined the revolutionists and was elected deputy to the Congress of 1811, edited the manifesto of the confederation of Republic of Venezuela, assisted in forming the Federal constitution, and in 1812 was appointed a member of the Federal executive. In 1818 Roscio published in Philadelphia his work entitled "Triumph of the Liberty over the Despotism."

During these times, there also appeared a lot of counterfeits and the government issued new bills with the legend "Death Penalty to the Counterfeiter." The Republican paper money was not so popular. Venezuelan humor made jokes with this — for example: "Roscio, Blandin and Tovar were equivalent to sota, horse and king, in the deck and the game of golf." Other phrases: "I sale a Roscio or the three reunited" or "If Roscio evicts me, Blandin shrouds

me and Tovar buried me."

On February 7, 1812 the republican government put in circulation a second issue with the signatures of Lorenzo de Sata, Jose Alustiza and Jose Joaquin de Yarza. Other legends on this bills were: "United States of Venezuela" and "First Year of the Independence." A third issue replaced the second with the signatures of Sata, Yarza and Salicrup but were in circulation just two months because the royalists took control of the country and those bills were burned in the city of La Victoria. Thus Venezuela became the first country which issued paper money in Spanish America.

After the eloquent speeches of Miranda and Bolívar, the first republic in South America was proclaimed in Caracas on July 5, 1811. When the royalist armies threatened to destroy the young republic, Miranda was elected



5000 bolivares (1999). Scene of the Declaration of Independence (April 29, 1810) at center.



1000 bolivares (1991). Scene of the signing of the Declaration of Independence (July 9, 1811) at center.



5 bolivares (1989). Bolivar at left and his friend Gen. Francisco De Miranda at right.



5000 bolivares (2000). Gen. Francisco De Miranda at right.

generalissimo and virtual dictator. But disunity among the Venezuelans, the effects of a disastrous earthquake, and the fall of the fortress of Puerto Cabello forced him to capitulate to the royalists headed by Monteverde on July 25, 1812. Miranda was taken prisoner and he was sent to Cadiz, Spain in 1813.

Gen. Miranda died in the dungeons of the inquisition with a chain around his neck on July 14, 1816, the 27th anniversary of the fall of the Bastille.

His remains never returned to his native country. When Gen. Guzman Blanco was president of Venezuela,

over sixty years after Miranda's death, he built the National Pantheon to honor Venezuela's heroes. A marble monument to Miranda, in the form of a coffin, was placed in the Pantheon.

On the 5 bolivares note (1968) Bolívar is at left and Miranda at right. A view of National Pantheon is on back. Recently, Banco Central de Venezuela issued a note of 5,000 bolívars (2000) where appears Francisco de Miranda at right. The portrait is a inspiration of a work of the French painter Georges Rouget (1783-1869) which is in the National Museum of Versailles, France. This bank note is in tribute of this

notable patriot who eventually took part in revolutions on three continents.

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Dictionary of Hispanic Biographies, 1986

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Collaborators: A. Velasco and M. Balladares



5 bolivares (1973). National Pantheon at Center on back.

The Criswell Type 64 Confederate States of America \$500 Note

by Steve Feller, I.B.N.S. #4195

Confederate States notes are extremely popular today and the Criswell Type 64 is a favorite of the series. It is a favorite for a number of reasons including the striking vignettes, the high denomination, and the fact



that it is beautifully and historically composed.

The vignettes include one of Lieutenant General T.J. "Stonewall" Jackson and one

of a civil war military composite. General Jackson, a devoutly religious man, was known for his valor on the battlefield and his relentless defense, hence his nickname. General Jackson was wounded by his own men on May 2, 1863 and died eight days later after losing an arm in surgery. Confederate commanding General Robert E. Lee said, "He has lost his left arm, but I have lost my right arm."

Two Years after the Ratification of a Treaty of Peace between the
CONFEDERATE STATES & THE UNITED STATES.

The composite vignette consists of the Confederate flag, much in the news these days, the great seal of the Confederate States of America, a trumpet, cannon balls and a cannon, a sword, a drum, and perhaps more.

Confederate notes were never made legal tender and in these notes one reads the conditional clause telling the holder when the note will be paid off:

Two years after the Ratification of a Treaty of Peace between the Confederate States and the United States.

Of course this never happened and the United States

Keatinge & Ball, Columbia, S.C.

Constitution was amended to invalidate the debt of the Confederate States. Hence these notes may be purchased for less than face value, it is one of the few Confederate notes that may be so obtained.

These notes were printed by the well-known Confederate note printer, Keatinge and Ball of Columbia, South Carolina.

These notes bear printed serial numbers and block letters A, B, C, or D. The notes were printed in sheets of four with the top note being A and the

bottom D; perhaps the only uncut example is shown on the next page and this image was taken from the back cover of Smythe's recent (2003) Memphis Auction Catalog. The sheet realized an impressive \$37375.

It is possible to come to a close approximation as to the number of these notes printed. Accumulating 108 serial numbers from a variety of sources the numbers fairly evenly spanned the range from 183 to 38386.

The notes are catalogued by Grover Criswell as Type 64 and three varieties are listed:

489 Black, dusty pink tint

489A Black, with dark red, very detailed, horizontal lines in background

489B Black with heavy bright red-pink, horizontal lines

Variety 489 is the most common by emission, it comprises serial numbers 6001-33000 according to Criswell in his book *Comprehensive Catalog of Confederate*



Paper Money.

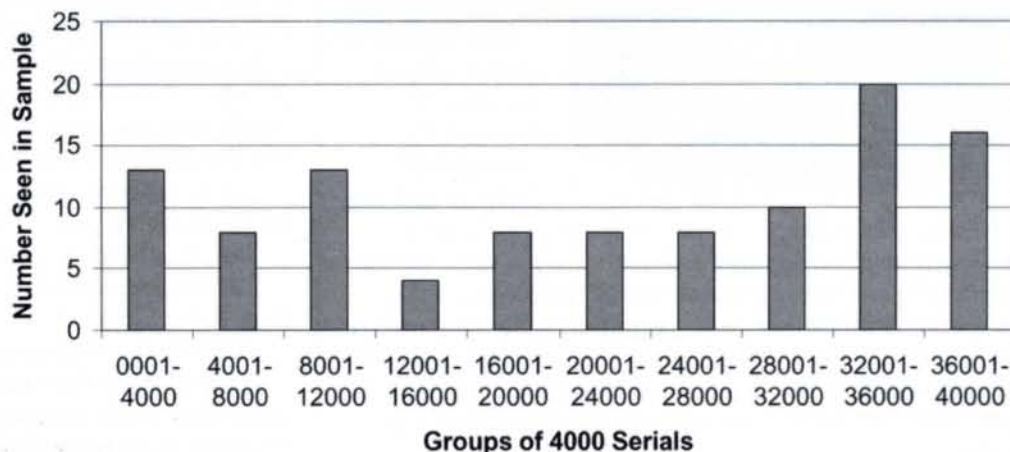
Variety 489A consists of notes with serial numbers from 1 to 6000 and 489B goes from 33001 to the end of the serial numbers. What is this limit? This is not at all clear. Criswell gives the upper serial number as 42100. However, the above data indicate that the serial number limit is perhaps smaller and is about 38500. There are enough notes with enough coverage of serial numbers to suggest the lower limit. Raphael Thien in his classic, *Register of the Confederate Debt* gives the upper limit as 37607 which is close but a bit low to what I observed in my sample. The Confederate signature register ends at 32900. Arlie Slabaugh in his excellent book, *Confederate States Paper Money*, 10th Edition gives the total number of notes as 150,428 and he indicates this is incomplete data. Dividing this total by four gives 37607 which means that Slabaugh's source was Thien. My estimate of the total notes issued is 38,500 multiplied by 4 for the serial block letter combinations or 154000.

Two serial number averages were obtained from my sample: the mean is 22045 and the median (or middle serial) is 23719. This means that higher serial numbers are somewhat more common in my sample; if the sample had a uniform serial number spread the mean and median would have been about 19285. See the figure below for the serial number distribution.

It appears from the more or less uniform coverage of the serial numbers that none of the varieties are particularly rare. Also, the block letters are approximately evenly distributed: Block A appeared on 23 notes, B was on 25 notes, C was seen on 35 notes, and D came on 25 notes.

Only reported uncut sheet of Type 64 CSA \$500, from the Memphis 2003 sale by Symthe and Company. Note that these are the desirable red tint notes, listed in the catalog as type 489B.

Number of Serials of Type 64 CSA \$500



Portraits and Engraving

by Farid Salem, I.B.N.S. #6656

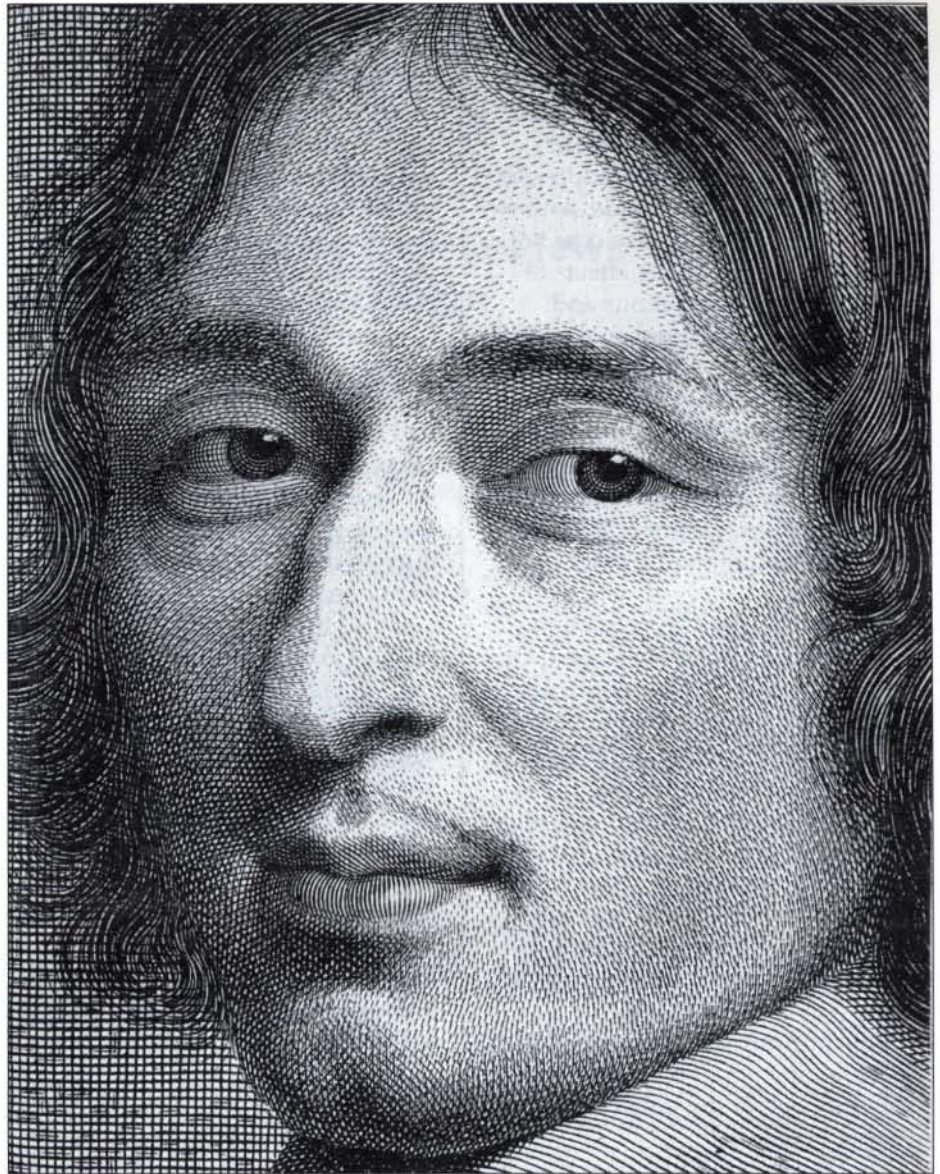
A few years ago, I wrote Denmark's National Bank a letter requesting information about their bank notes, as I have done to just about every central bank and monetary agency in the world. You will be surprised to find out how helpful and friendly people are when they know you are interested in their bank notes as a collector. For me, I collect world bank notes for their artistic beauty as well as a tool to learn about foreign countries. In some cases, I received booklets about the design and the process a central or national bank goes through in issuing a new currency as well as the legal issue and the process of educating the public about the new notes.

In the case of the Denmark's National Bank, I received a lot of information, although my request was in the early nineties but the information received was issued in 1975, when "series 1972" Danish bank notes were issued. Most of these publications are very interesting reading materials and regardless of the date of issue, some still apply in the process of designing and manufacturing bank notes.

This article is compiled from this fascinating information.

Meet the wise and cool French nobleman. Although his face is turned slightly aside his eyes are looking directly into yours.

It might be a rewarding idea to turn back to him and take another look in order to get acquainted with him after that first brief encounter. You will soon find out that he was decidedly not born yesterday. Maybe after all his eyes are not interlocking with your quite so directly as you thought they were. His glance has veered away a bit and for a moment it has come to rest at some indefinite



Robert Nanteuil's magnificent engraving.

point in midair, somewhat off your right ear, as it were.

And, like all good portraits, you will find this is a difficult one to exhaust. There are still a number of indefinite traits, uncertain aspects the depth of which you may try to fathom. But you will never get them

quite definite. So much of their definition is left to the imagination or even the momentary mood of the spectator. A bit of playfulness in his expression, slightly equivocal qualities about his glance, hinted quivers in the fine and precisely drawn facial muscles where the

artist has managed to capture fleeting nuances of interpretation that go beyond the boundaries of spoken or written prose. If one is truly taken in by a superb portrait one's mind is arrested in a way that differs widely from the sort of attention one would pay to a picture of any other subject, be it a landscape, a house, a cluster of trees. Whether we are consciously aware of it or not, the picture of a human face calls for wider fields of our attention. It is so to speak addressing further realms of our minds. And we are, whether we recognize it or not, far more sensitive to the effects of even very small deviations and minute linear alterations in a portrait than we would be similar alterations in landscape or other motives.

This of course depends entirely upon the portrait being a good one; i.e. that is one of human engagement or artistic merit. Or preferably both, such as this outstanding piece of portraiture.

This portrait is a reproduction and it has been boldly enlarged. On the actual engraving his entire face is shorter than the length of a common cigarette. Furthermore the picture has been cut down substantially so that only his face is shown. Costume and surroundings have been cut away.

He was engraved in about 1666, well over three hundred and fifty years ago. Long before the first portrait was ever put on any bank note.

This portrait was drawn and then engraved in copper by Robert Nanteuil, one of the greatest engravers that ever lived.

That the portrait was engraved in copper means that Nanteuil drew it and subsequently traced his drawing on to a copper plate, then engraved it on to paper by filing in incisions with printer's ink.

One of the prime virtues of academic draughtsmanship in those days was the fact that the various tone values of the drawing were often laid out in very accurately dispersed line structure. The correct

dispersion and shaping of these required a highly developed sense of anatomical and tactile descriptiveness. This applied to an even more exacting and meticulous degree when the pictures were eventually to be engraved. In really distinguished copper plate engraving this hatching was done with exquisite skill and perfection in their variegated regularity.

The drawing was put upon the copper plate either directly or by means of tracing. And then the actual engraving took place. The engraver used a hard, sharpened steel instrument called a graver or a burin, the point of which was shaped to incise V-shaped grooves into the surface of the relatively soft and yielding copper plate. If the burin had been ground correctly it simply cut out a nice metal shaving, curling up neatly and cleanly in front of the traveling tool without throwing any burr and only leaving a sharp and pretty groove in the blank surface.

This kind of line engraving is the form of art the French call "the soft cut," *la taille douce* (also frequently written with a hyphen; *taille-douce*). The hard and sharply ground V-shaped burin travels with a certain pleasant ease in the surface of the soft copper, and on its way it meets with only so much or so little resistance as to support the artist in steering his lines and points with all the celebrate calm and clarity, care and control that has always been the hallmark of this graphic art form.

la taille douce

The V-shape of the burin meant that the engraver had only to gently press his tool a little bit deeper into the copper and thus achieve a line that went, not only deeper, but at the same time wide as well, simply because the angularity slopping side of the burin's edge sank deeper into the copper.

So the engraver could, for instance, start his line gently and cautiously quite near the surface level, fine and thin like an exceedingly narrow hair-

line trace of a cut. Then he could, slowly and gradually, permit his tool to go deeper so as to make the furrow wide and bold, and then finally to ease it off, little by little and let it slip in the same delicate manner as he started, eking out like a mere wisp of a line, almost like the coming and going of stressed and unstressed strokes in a beautiful handwriting.

Nanteuil's engraving demonstrates this in a strikingly eloquent way, for instance in the region on the upper right hand side where some quite wispy trails of hair have loosened themselves from the larger strand that has fallen softly over his forehead. These thin trails of single hairs, seen in comparison with the entire strand, give a comprehensive and clear understanding of some of the characteristic qualities of *taille douce*. And to the left hand side of the picture you will find that the entire rendering of his hair all the way down along the side of his face is virtually a complete and very masterly performance of this kind of variegated burin-work: a veritable show of the engraver's calligraphy on the copper plate.

A somewhat different but entirely related form of burin work is seen on the area of the nose, the forehead and the cheeks. If you inspect this a little closer, you will perceive how Nanteuil has put his burin into the steel and "flicked it up" again so that the material character of the skin tones is achieved by means of these little comma-like dots or small abrupt one stipples.

You will also, everywhere in the picture, be able to observe how the directions of his burin work meticulously follow the sculptural shape of the things they represent: the small comma-shaped "flicks" are precisely arranged so as to follow the surface of his skin as its swellings and hollowing reveal the underlying bones of the face and its array or system of delicate the expressive facial muscles. The mouth is splendidly engraved. Look how the burin

strokes are suddenly eased quite, quite thinly up near the very surface of the copper into the thinnest of lines where they are intended to represent the small slightly humid highlight upon his lower lip. The frail, reddish part of semi-transparent skin of the underlip itself, in many faces, only partially reaches down to its lower edge, and not even a characteristic detail like the slight concavities on either side of the little soft central knob of his upper lip has escaped Nanteuil. Look how precisely his concentric hatching describes the actual size of the eyeballs, largish as they really are inside their sockets, but visible only through the almost shaped slits of caressingly modeled eye surroundings.

Not even the soft little bend of the linen material of his clerical neckwear has been overlooked; some nice and elegant little sways -- plus an ever so faithful alteration to burin pressure as the lines went along -- and there you are! Perfect.

In practical life this art form has today become virtually extinct. It requires such unparalleled skill and talent, such uncompromising patience and command and decades of practice that for common use in picture reproduction nowadays it would be prohibitively expensive -- and unreasonable.

Unreasonable because the sundry modern ways of photographic picture making can reproduce even the most spontaneous and sketchy manners of drawing with an astonishing degree of fidelity. And today good reproductive results can in many cases be achieved with such perfection that in comparison the "old" manner of engraving would seem to be reduced to an exasperatingly finicky, drab and deadly pursuit of unspirited detail.

But upon bank notes and other securities this otherwise obsolete art of bygone centuries is still thriving, and will remain thriving for years to come, even (in the technical sense) in still more sublime and refined qualities, preferably on steel.

The free pictorial parts of bank notes are surely one of their most important features. The freehand engraving is done by highly trained specialists, and apart of the further components (lettering machine engraving and the like) the engraved pictures, whether they represent landscapes, animals or other motives, and doubtlessly the

items that command immediate public attention. The importance of this applies above all to the expertly engraved portrait, because it is so vulnerable, so sensitive to small alterations that the potential counterfeiter must be tremendously careful in avoiding deviations from the likeness.

Book Review

Small Change for Russian Jews : Review of new catalogue

reviewed by Alan M. Cole, I.B.N.S. #2256

Enthusiasts may already have seen or acquired the catalogue Dmitri Kharitonov published earlier this year in Prague. *Jewish Paper Money in Russia* in Russian and English (*Bumazhniye Deniye Evreiskich Obshchin v Rossii*), is totally original, the first of its kind and a superb example of the new specialist illustrated studies in paper currency.

Only long and painstaking research can have brought to numismatic light this category of about three hundred distinct emissions of the 1917-1920 civil war period. Over two hundred color photos illustrate this large constituency of paper currency. What defines and distinguishes these notes is that they were all "issued by Jewish communities in Russia" during a time of chaotic revolutionary upheaval.

A minority of these simply designed tokens are seen for the first time by the paper money world. None of them at all are common. Many of the illustrations indicate notes in worn or folded condition, implying acute scarcity. More than a hundred Kharitonov describes as 'rare.' Machined serials show that such notes were issued in low thousands at most, some doubtless only in hundreds. Ravages of over-

use, time, squalid conditions, damp, mould, war and ghetto life will have rendered some issues completely extinct, but most with only few remaining examples.

Kharitonov provides full, systematic information in English and Russian text. He describes each note in brief detail, explaining place and purpose of origin. They variously bear Hebrew, Yiddish, Polish, Ukrainian and Russian text. Many also carry Hebrew validation handstamps, some displaying the Star of David.

This catalogue is both significant and desirable. As a semi-gloss paperback of 136 pages in A5 format, it is immediately attractive. It covers a discrete range not described in any previous publication. Thirdly, its wide appeal is to rare note specialists, Russophiles, emergency currency collectors, but chiefly to any pursuing the fortunes of Jewish communities dispersed through the early twentieth century Russian empire.

The author has produced a splendid catalogue, revealing many secrets of a very complex story. Conscientious collectors will find it irresistible.

A New Horizon in Research

By Fred Schwan

The buzz among MPC (military payment certificate) collectors right now is about finding multiple notes with the same serial number. Pairs like this have been popular for a long time, but we have a new twist. The very first such pairs were first seen in the 1980s and remarkable pairs they were. They paired Series 541 five cent regular issues and the corresponding replacement. Several of these pairs are known in collections. The first pair that I saw was offered by a well-known dealer who proclaimed that it was a note and the note that replaced it. This was absolutely incorrect of course, but it made a good story. On the other hand, it did not require a good story because it was a great pair anyway.

The existence of even once such pair was amazing, but more than one seemed to be too much to believe. Analysis of the serial numbers gave a clue. All of these regular/replacement pairs were from the same two bundles of 100 notes. I believe that this gives us a hint. I believe that these pairs were put together, and—most importantly—saved by someone who had access to a very large stock of the notes while they were current. It was probably a person working in a finance unit. Who he (not likely she) was, how he decided to marry the pairs, and what he did with them is not likely to ever be known since we have not learned it by now. It sure is interesting that a person was interested enough before 1962 to create these pairs. Think of the possibilities. This person could have had all of the uncirculated replacements that he wanted (the \$5 is a great rarity). Low and fancy serial numbers probably would have been easy for him. All other known (likely) pairs were put together long

after MPC was retired. The next pair came about in a completely different manner. Well, possibly not completely different. Two notes with serial number 1000 are known in collections. One is a Series 611 \$1, the other a Series 541 \$5. They have not been married; they remain in different collections. Neither collector seems inclined to relinquish his note to make the other collector happy, but they are a great pair in any event. The unknown question is how these notes were saved. Were they saved because of the fancy serial number?

The next pair in pairs history is different still. It is a pair of replacements. By coincidence they are from the same series—661 25 cents and \$20. At MPCFest I in 2000 I was examining numbers in the MPC replacement survey when I found these matching serial numbers. They were in different collections, but the coincidence continued because both owners were among the eleven collectors in attendance. A trade was struck and the two notes reside together in a collection.

The use of the replacement survey to match that pair was prophetic. About two years ago, Doug Bell, web master at www.papermoneyworld.net, decided that a survey should be done of all MPC in collections and that internet technology allowed this bold move. He created an interactive database at [papermoneyworld](http://papermoneyworld.net) into which collectors could enter notes they owned or had seen.

Use started slowly and enhancements were made to the database. At this moment nearly 20,000 certificates have been entered. By the time that you read this, the total will be substantially higher. One of

the innovative features is that when you enter a note and the serial number matches a number already in the database, you and the other person involved are notified of the match.

You can see a matched pair at: <http://www.papermoneyworld.net/grams/images/matchds.jpg>. In the past year two matches were made. This does not include the past three weeks. In that time an additional six matches have been made. My guess is that the 20,000 base is something of a magic number increasing the chances of making matches. Someone out there is probably able to comment on this from a statistical point of view. I for one would love to hear it.

Predictably, this recent boom in reports has spurred additional entries. Now the question is, can anyone find three notes with the same serial number? Will it take 20,000 pairs to find one triplet? If so, it is not likely that one will be found. Entering the notes is a wonderful thing. It is like slot machines—intermittent reinforcement. You can never tell if the next note might be a match or even a triplet.

You can visit the database by going to the [papermoneyworld](http://www.papermoneyworld.net) home page or directly a <http://www.papermoneyworld.net/user/menu.asp>. I think that this is just the start of applications of technology to our hobby. Here is an address that you can visit to see pictures of pairs of notes. At this moment, it has only one pair, however, I will ask Doug Bell to post more pairs (if he can get the scans) so that when this journal gets in your hands there will be more to see! Progressive interactivity?



A matched pair of serial numbers.

Doug is working on expanding the data base concept at PMW to include other military money because it is an area of particular interest to him. He is also considering expansion to include additional data bases for other types of paper money. Specifically, United States national bank notes will be created in 2004.

What other areas can use such a research tool? If you have an interest in such an area, PMW and Doug Bell are interested in helping. PMW has agreed to provide space on the website at no charge and will help with developing the database and interface. If the framework of the MPC database is sufficient for your project, it should be possible to start your database at virtually no cost. If programming is necessary, there will be a cost that you must bear. Contact doug@papermoneyworld.net.

Usually I rave about the great time that we have at MPCFest after the event has taken place. Not that I will not do that again next year, but it seems appropriate to beat the drum a little now and possibly entice you to come.

MPCFest is a unique numismatic event. From the beginning we have

avoided calling it a show for even fair because for collectors those terms generate visions of bourse rooms filled with dealers and collectors negotiating. *The Fest* is not like that.

There are a few specialty shows in numismatics—silver dollars, early American copper, even paper money. *The Fest* is not like those either. True, notes do change hands, but it is not a bourse, far from it, but we do have a twist on that idea this year. More on that below.

The Fest is a celebration of our collecting hobby and passion—military money. It is very important that I point out that *The Fest* is about more than MPC, it is about all, or at least most, military money. True, most Festers collect military payment certificates, but far from all.

It is a weekend event in suburban Port Clinton, Ohio. A place Tom Warburton from Manchester, England called a bloody fishing village. He is not far wrong, but for the past four years it has been the MPC capital in February or March. Participants pay a registration fee of \$148. For that they receive room and board throughout the event and can (must) participate in the many and varied activities.

Here is an amazing twist. Partici-

pants are paid to attend. Yes, money is issued (called MFC, Military Fest Certificates). Everyone is paid in MFC. The minimum pay is \$148, but of course there are mandatory deductions for Fest bonds, taxes and the like. Festers are paid according to the number of Fests that they have attended.

No promises are made, but since 2001 participants have received sterling and bronze medals for attending and participating in the event. Usually, some Festers create and bring other souvenirs as well. Many people figure that they actually make money by attending!

If you are interested in attending email me at fred@papermoneyworld.net or call me at (419) 732-6683.

This year we are expanding the time spent in a bourse. We wanted to do this to allow more notes to trade hands and to attract some people who might not know that they want to take part in *The Fest*. The new plan is that we will have the bourse on Friday from noon until 7 p.m. This was time that formerly was spent waiting for the activities to start. Instead of detracting from the Fest, this change will actually increase time for other activities. In the past we have had a

two-hour bourse on Saturday afternoon. Now we will use that time for other things. Some might think that a nap would be in order, but we will have plenty of activity to keep everyone busy.

We have another interesting twist for the bourse. Instead of charging an admission, we are paying everyone who attends a stipend. Cash. We are uncertain at the moment if the cash will be in United States Federal Reserve notes or military Fest certificates, but it will be cash that is spendable in the bourse and probably at the bar (except that the hotel does not have one). The bourse chairman if you want to take a table is David Seelye who can be reached at coinman@rochester.rr.com or (585) 594-1987.

Great finds are still possible. A few weeks ago a fellow went to an estate sale. On a lark he paid \$5 for a worn \$10 military payment certificate. It was a nice purchase, a Series 541 \$10 even if it was only fine it was a great find. You can guess that there is more to the story. The fellow did some digging and discovered that he had a very special MPC, a replacement. The published survey indicated that five examples are known in collections. A great find to be sure. But wait, there is still more. Not only was it a replacement, but it was a replacement from the first printing. The published survey indicated that none were known. Alas, one had been found since 2002 so the total reported by type was six and one for the first printing, but still a great find for five bucks.

Now for the very best part. Although the fellow sold the note, he is using the money to build and MPC collection and plans on attending MPCFest in 2005! You can see the note at:

www.papermoneyworld.net/grams/images/Side2.jpg

Rachel Notes

Oranienburg

by Rachel Feller

Somehow, I have managed to arrange for my honors project at college to be a study of paper money. Despite being an English and psychology major, this project is focused mostly on history and how various constraints influenced the artists designing camp money. My specific focus is on subtle rebellion in paper money of the camps of WWII.

This particular segment is about Oranienburg and the notes designed by Horst-Willi Lippert. I haven't written about the Operation Bernhard project yet, though I intend to add some information about that as well.

This is very much a work-in-progress. I am still sifting through a lot of information, and I know that there remains a lot for me to learn. I would be very happy to get help from anyone who has any further resources on Oranienburg or any other camp (I am also covering Cyprus, Camp Hay, the Isle of Man, Jersey, Lodz Ghetto, Polish officer camps, Theresienstadt, Warsaw, and Westerbork).

My e-mail address is fellerr@lawrence.edu. Thank you, and I hope you are able to learn something from this segment of the bigger project!

Adolf Hitler became the Reichschancellor of Germany in 1933. He had concentration camps built immediately after gaining power for the Nazi regime. These concentrated collection centers were supposed to help with the problem of overflowing private jails. As more people were arrested, space had to be made to contain them (York, 1983).

The first three concentration camps began in 1933 at Lichtenburg, Dachau, and Oranienburg. Oranienburg was built in a suburb of Berlin. Hitler and Hjalmar Schacht had made an effort to persuade banks and industries to support the National Socialist cause. This encouragement inspired a gift from a prominent Berlin Bank. They had a large lumberyard beside one of the bank's branch offices. The bank donated the land in March, 1933, and it was on this land that the Oranienburg camp was built (York, 1983). During its existence, 200,000 people were interned at Oranienburg, and half of them were killed at the camp (Feller, 1983).

Although they believed the terrible treatment in the camps was justified, it was important to the Nazis to protect the German reputation. Therefore, a special effort was

made to manipulate the Red Cross and foreign presses. Oranienburg, and later Theresienstadt, were used as "model" camps. Aspects of the Oranienburg camp were maneuvered to make the camp look like a decent place (York, 1983). There was added concern surrounding the 1936 Olympics in Berlin. With representatives from around the world so near to Oranienburg, it was important that the camp avoid complicating world opinion (Stahl, 1990). One way the Nazis decided to offset the rumors that were already spreading was to add an element of civilization to camp life: a money system.

Originally, the camp inmates had been able to use real money. Accompanied by a guard, they were permitted occasional trips into town to buy items they needed (Feller, 1983). Oranienburg was the first camp to issue money especially for its inmates. This meant that the paper money system from Oranienburg was, in many ways, the prototype for other concentration camp money (York, 1983).

The money was used to cover three functions in the camp. The first was monetary. By controlling the canteen, the Nazis were able to ascertain that the inmates needed the camp money. Upon entering the camp, the prison-



Face and back of Oranienburg 5 pf, 1933

ers had to exchange all of their money for *lagergeld*. A fee of 30% was taken off of the amount. This went to cover "camp maintenance." This means that the Nazis actually charged the inmates to be imprisoned (York, 1983). This 30% tax was also taken off of any money coming into the camp. Relatives were allowed to send money, 70% of which went to the inmate after being exchanged into camp money (Maur, 1983).

The second use of the money was security. By taking the prisoners' real

money, escape became more difficult. With no real money, it would be impossible to get around in any cities. If a person were found on the outside with camp money, this would be reason enough for an arrest (York, 1983).

The final function of the money in the camps was as a propaganda device. The designs were supposed to humiliate the inmates and remind them of their inferiority (York, 1983). Beyond the design, as Maur (1983) explains, the handing out of money was also degrading.

The camp administered the money. It was handed out randomly every two to four weeks. The money could then be used at the canteen to buy tobacco or to try to supplement the meager diet with more food. To receive one's money, one had to stand in line for hours, often for two to three days, waiting. After the wait, frequently an individual's money would have "gone missing," and thus the person would have waited in vain. Other tricks were played on the prisoners. Sometimes the people in the front of the line would be switched with the



Face and back of Oranienburg 10 pf, 1933



Face and back of Oranienburg 0.5 mark, 1933

people in the back. Sometimes the prisoners would be thrown on their stomachs onto the ground, and forced to lie there for up to half an hour in the dirt. This ended when the prisoners were later given control of distribution of the money.

The artist who designed the money was Horst-Willi Lippert, one of the first prisoners in Oranienburg. He was a graphic artist and portrait artist, as well as an adamant anti-Nazi. It was because of his anti-Nazi activities that Lippert had been arrested, not his religion or race. As an artist, Lippert was asked to design and produce the notes under the orders of the Nazis (York, 1983). He was asked to imitate German notes, as well as to protect the international image of Germany. These notes were more carefully prepared and printed than many later notes (Stahl, 1990).

Lippert took a very bold approach to his designs. The Nazis were very pleased with his ideas for strong looking notes. The Nazis had planned on sharing these notes with visitors, and so they were pleased with the powerful designs (York, 1983). By incorporating a block printing style, the notes hearkened back to German art. Records of block printing in Germany go as far back as the 1400s (Platzker & Wyckoff, 2000).

The designs show camp life. The 5 pfennig note is an image of the camp from the inside. It is done in green,

and shows the barbed wire that stands between the camp and the outside world. There appears to be a guard in the distance. There is also the ironic appearance of natural beauty combined with the life in the camp. Trees and mountains are placed beside a stark barbed wire fence. The 10 pfennig note is blue. It features a building with a smokestack. The 50 pfennig note is brown and has two S.A. guards flanking the official Nazi emblem. The 1 mark note was printed in red and on the left it has a prisoner hard at work with a hoe. These images were made with modern, strong images. The people on the notes are very angular and without emotion.

True to German Expressionism, the images on the notes have Lippert's feelings, but also leave some interpretation up to the viewer. As Shane Weller explains: "[Expressionism stressed] instead the emotional state of the artist and subject...To this the viewer was to add his own emotions, creating an experience rich in drama that conveyed the inner reality of the subject matter" (p. vii, 1994).

It is interesting to note that the lowest two denominations focus on the camp, the middle denomination features guards, but the highest denomination shows a prisoner. The image of the prisoner is particularly strong because the prisoner is working against the backdrop of a

gigantic swastika. This man is hard at work planting a tree. It is interesting to see a prisoner working to create more life in a camp that executed half of its inmates.

Lippert included his special logo on all but one of the notes. He signed his artwork "LIT," using the first two letters and the last letter of his last name. This signature mark can be seen on every note, save the 50 pfennig note. It sits in the lower right portion of the barbed wire fence on the 5 pfennig note. On the 10 pfennig note, the symbol is between the tree shield and the Nazi shield. The 1 mark note has the symbol between the prisoner's legs.

The 50 pfennig note is where Lippert brought his true feelings to their most obvious point. On the note, there are two soldiers on either side of the Nazi seal. The soldiers are both holding guns and standing with authority in their uniforms and boots. Going along behind them and across the center of the note is a line of thick barbed wire, as thick as the soldiers' guns. The guards have only shadows for eyes. They appear without emotion or character. Instead, they are strong and terrifying, reflecting the shadowed, compassionless guards the inmates were accustomed to in the camp.

The 50 pfennig note does not contain Lippert's logo. It does, however, bear a far more important sign of Lippert. Lippert wanted to express



Face and back of Oranienburg 1 mark, 1933

the truth about the camp, but had very few opportunities. When producing these notes, however, he did find a subtle way to express the reality of the camps. When he was printing the 50 pfennig notes, he began with an initial run. As they were printed, he slowly scratched away on the letter "g" on the part of the plate that says "Konzentrationslagers." As the printing continued, he eventually wore off the entire top of the "g," turning it into a "y." Thus, the remainder of the notes do not say "Konzentrationslagers," but "Konzentrationslayers," to show the world that the Nazis were actually murderers (York, 1983). Lippert survived the war, and later relayed the truth of this story to numismatists (York, 1983).

This was the money that was given to the visitors to the camp to show how "civilized" the camps really were (York, 1983). Lippert's hope was that these visitors would notice his subtle rebellion in the 50 pfennig note.

The nature of the design on the notes, especially combined with this secret trick, had a value for the prisoners that should not be underestimated. To show how small things mattered, it is useful to look at some of the other subtle rebellion taking place in Oranienburg. In an article written in March, 1939 for the *Theatre Arts Committee Magazine 1*, David Wolff interviewed a former prisoner of Oranienburg named Baron

Rudolph von Ripper. In the article, Wolff relays how the prisoners managed to get permission to perform a play in the camp once a month. These would be performed in the main barracks hall, with the Storm Troopers watching. Von Ripper helped to write and produce at least one of these plays. An anti-fascist, von Ripper inserted his own subtlety into the play. He explained to Wolff that there were many jokes about Oranienburg and other concentration camps. Wolff also relays that these jokes were done in a way that the prisoners would understand them, but the Storm Troopers would be unable to catch on.

These subtleties would stay in the prisoners' minds and help inspire their individual strength: "As artist von Ripper explained each acid jest, each shading of hatred, was seized upon by the prisoners and served to hearten them for weeks thereafter" (Wolff, 1939, p. 146). This is further emphasized further on in the article, when Wolff expresses von Ripper's greatest wish: "that the spirit of the political prisoners in concentration camps be emphasized, their group courage and determination to resist. Any incident of defiance kindled weeks of joy and pride in the prisoners" (1939, p. 148).

It is important to remember this aspect of Lippert's rebellion. Firstly, it did serve as a possible way to alert the outside world to the real situa-

tion in the concentration camps. Secondly, they defied the Nazi goal of humiliating the prisoners. While the images were created so that the Nazis would approve of them, they were also created by an anti-Nazi. Lippert consciously designed the notes to show the struggle the prisoners faced.

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- With special help from:
- Dr. Peter Glick
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- and my father, of course

MINUTES OF THE MEETING OF THE EXECUTIVE BOARD

October 5, 2002

London

President Robert Brooks convened the meeting at 1815. Present were directors Thomas Augustsson, David Carew, Antonio Pedraza, Joel Shafer, Roy Spick, Marcus Turner, and Ludek Vostal; treasurer Joseph Boling, assistant secretary/treasurer Frank Spinelli, awards committee chair Milt Blackburn, YN committee chair Rachel Feller, and members Margaret Spick, Michael Turner, and Jos Eijssermans.

The persons present were introduced to those whom they had not met before. Bob Brooks made a preliminary statement, that as the elected president of I.B.N.S., he is the single spokesman for the I.B.N.S. to persons within and outside the society.

President Brooks elected to skip the first item on the agenda and move directly to a discussion of the transfer of the I.B.N.S. library to the ANA. At board direction (Memphis and London 1998) treasurer Boling had coordinated the placement of the library in the ANA collection under the conditions that had been proposed in Memphis that year (member access to the books, and I.B.N.S. prior claim on deaccessioned books that had been IBNS assets). At the ANA convention in Sacramento, then-president Brooks had instructed Boling to proceed with the transfer (being under the impression that the action would be accomplished before the next board meeting, Memphis 1999). Actually, the books were not moved until July 1999, but the action was not discussed in Memphis that year (Boling believing that the board had disposed of the question).

President Brooks asked Boling to report what he had learned about former I.B.N.S. books showing up on eBay. Boling reported that two copies of a "Farouk sale" catalog bearing I.B.N.S. markings (one marked as a donation from I.B.N.S. to ANA, the other as I.B.N.S. property) had been recently auctioned on eBay by Charles Davis, a well known numismatic literature dealer, and bought by a collector in the US midwest (President Brooks had seen the catalogs at a chapter meeting).

The ANA has been asked to contact Davis and see if they can determine how the books came into his possession. Davis reported that the only Farouk sale catalog he had sold this year went to Switzerland. Boling had received no further information before departing the USA to attend the board meeting. However, the ANA librarians had reiterated that they know the terms of the ANA-I.B.N.S. agreement, had never placed Farouk catalogs on the summer seminar sale table, and would under no circumstances be putting deaccessioned ANA books on the web for sale. Boling suggested that the books might have left I.B.N.S. control long before the library was transferred, either through the actions of a member who had borrowed them, or other unknown mischance. [Since the board meeting, examination of the I.B.N.S. library catalog shows that we owned only an Almanzar's catalog identified as "the Farouk collection of Latin American bank notes." There is no record that the I.B.N.S. ever owned a catalog of the major Farouk sale. It appears that at least part of the problem is miscommunication about the identification of the catalogs in question.]

Brooks moved to the subject of I.B.N.S. web site policy—who determines what goes on the site, when, and under what conditions? For instance, we have outdated information and some incomplete areas (such as officer photos).

Boling—these are policy issues (what kind of data, where to put it on the site, etc).

Marcus Turner—as the public relations contact for the website, Roberto Cacciamani should be the person one would go to with questions/issues, but not the technical person. He suggested that the person with the authority to resolve these issues should have the title of web site editor. For the present, Brooks will hold that title, but will advertise (in the Newsletter/Journal) for a member interested in the position. Subsequent appointment would probably lead to the person being treated as an officer equivalent to the two present editors.

Membership directory: president Brooks announced that secretary Alusic has promised to have a new directory in print by 1 Jan 2003. Michael Turner has volunteered to provide software assistance to convert Milan's Apple-based files to IBM-compatible formats.

Minutes of the Memphis 2002 board and general membership meetings: Brooks observed that the two member presentations deferred from Memphis (one about a potential Egyptian chapter and one about an I.B.N.S. web-based auction) are not available at this meeting because the presenters are not at the London convention. He mentioned that the Czech chapter had inquired about obtaining some financial support for their recent banknote fair, under the provisions of article II section 3c of the bylaws. He read a letter from Evzen Sknouril about the Czech chapter activities. Because the fair has concluded and no specific request has been received, no further action was taken.

President Brooks then mentioned that the request from Erik Kafrissen (DBA Perth Numismatics) to build and operate an I.B.N.S. on-line auction (the presentation skipped in Memphis) had been received in writing (see below for action taken).

Continued discussion of the Memphis minutes moved to the grievance committee recommendations related to the several Michael Turner cases. David Carew read five points of protest regarding the way the grievance cases were handled in Memphis. He said the only thing that the board in Memphis should have discussed was that Michael Turner had filed a complaint against the I.B.N.S. and President Crapanzano, and that the I.B.N.S. should determine how it wanted to defend itself against the complaint. He had advised that these cases should not be disposed of (adjudicated) in Memphis, and feels that established procedure for handling grievance cases had not been followed. After being recognized by the chair, Michael Turner accepted that the meeting could decide to discuss whatever it wanted (despite the pre-published agenda), but that, in his opinion, the adjudication was illegal even though it was made in his favor.

President Brooks observed that because the Memphis minutes of 15 June 2002 contained the passage "moved/seconded (Spinelli/Smulczenski) to publish a correction in The I.B.N.S. Journal regarding the 'removed from office' clause in the president's message of 40:2; to pay Turner's proven expenses in responding to the legal writ that was served on him in Munich; and to dismiss all other aspects of both complaints; passed," some persons had expected that President Brooks would write the "correction" and include it in his president's message. He desired a clarification of the minutes. Moved/seconded (Spick/Carew) to amend the minutes of the 15 June 2002 meeting to show that the editor was to publish the statement regarding the "removed from office" message. Passed. Michael Turner asked if it could be noted that an illegal action had occurred at the Memphis meeting; he was advised that it could be done under new business.

Moved/seconded (Pedraza/Marcus Turner) to approve the minutes of the 15 June 2002 meeting as amended; passed. Moved/seconded (Boling/Augustsson) to approve the minutes of the 15 June 2002 general membership meeting; passed.

In discussing the minutes of the 16 June Memphis board meeting, the issue of stipends for officers came up. President Brooks inquired about the history of the stipends for the general secretary and the journal editor, and observed that if these individuals are being partially compensated, that others ought to be also. Further discussion was deferred until Memphis 2003, with treasurer Boling instructed to engage a qualified tax accountant to determine what the implications would be if we start paying more people and at cumulatively higher levels (and whether the use of IRS 1099 forms might mitigate any adverse impact). Moved/seconded (Boling/Spinelli) to approve the minutes of the 16 June 2002 meeting; passed.

President Brooks discussed a letter from I.B.N.S. counsel Richard Herman to past president Crapanzano, president Brooks, and former board member Arthur Morowitz. During his tenure, Morowitz had left meetings because of lack of legal counsel at meetings. Herman suggests that the society pay to have a local or some other attorney present in the room. Due to recent litigation and legal actions taken by US prosecutors regarding restraint-of-trade (anti-trust) issues (including auction bidding and even convention date coordination), Mr. Herman feels that an attorney should be present for all I.B.N.S. meetings, to advise the president whenever the discussion concerned actionable topics. European meetings should include a US attorney because of the US's much more stringent rules regarding these issues. No action was taken.

Moved/seconded (Marcus Turner/Augustsson) to adopt the following resolution: "The Board of Directors recognizes the 'Paper Money Show - Maastricht' as a significant event of great importance and value to the paper money hobby in general and, therefore, to the I.B.N.S. in particular, and grants to Jos F.M. Eijssermans, show organizer and manager, authority to use the letters 'I.B.N.S.' and the Society logo solely for the purpose of advertising and promoting the Society." Passed.

Discussion of the Austrian chapter's use of the I.B.N.S. logo on advertising for a recent commercial show led to a conclusion that someone should write to them about I.B.N.S. chapter registration requirements and advise that they may not use the logo without becoming formally affiliated. Nobody was appointed to write the letter.

Moved/seconded (Spick/Carew) to publish another statement in the *I.B.N.S. Journal* about Past President Crapanzano's president's message referring to Michael Turner and Sally Thowney, distancing the I.B.N.S. from Past President Crapanzano's statement, apologizing for any embarrassment to Turner and Thowney, and absolving them of responsibility for the apparent inefficiencies that were noted in previous Journals; passed. David Carew is to provide the exact wording of the notice for editor Feller's action.

The two 2002 Memphis board meetings were recorded on audio tape without notice to the members present. Whether it was legal or not is unknown. President Brooks has contacted Richard Herman about the legality and has received no

response. Frank Spinelli announced that he had been requested to read a statement from Past President Crapanzano to the board, which he declined to do. Pam West has resigned as assistant advertising manager; Frank Spinelli has volunteered to take the position. Moved/seconded (Pedraza/Shaffer) to accept West's resignation; passed. Moved/seconded (Vostal/Augustsson) to appoint Spinelli as assistant advertising manager; passed. [Since the board meeting, Spinelli has also resigned the position, which is now vacant. The duties are being conducted by general advertising manager Boling.]

Officer reports: Spinelli as assistant secretary: when he receives correspondence from the members about society operations (other than about their membership renewals/status), he would like some other officer to respond, rather than have to do that himself. Brooks agreed to accept those messages for action.

Boling passed out the most recent month-end financial report. Brooks asked Boling to follow up on the amount still in James Cook's hands.

Auctioneer Brooks reported that we continue to have problems handling consignments from and payments to Iraqi members, because of the US embargo on trade with Iraq. Eijssermans proposed sending Iraqi members' submissions to the UK auction, with listings and payments to be made from there. Brooks concurred.

Milt Blackburn announced that the results of the 2002 awards program had been published in the most recent Newsletter. He had no other report. Boling observed that the award medals program should be implemented on a permanent basis, and observed that an appropriate level of awards might be one silver with chain and two silver without chain per year, with gold medals awarded at approximately the same rate that we have appointed honorary board members for life.

Frank Spinelli and Ludek Vostal left the meeting.

David Carew announced that before proceeding with a grievance committee case, he wants to observe that all cases involving Michael Turner have been disposed of and are considered closed. Michael Turner asked for and received permission to make a statement to the board: to apologize for losing his temper and behaving inappropriately at the board meeting of 5 October 2001. Moved/seconded (Pedraza/Spick) to accept Turner's apology.

David Carew then asked that the room be cleared of non-voting members.

In the case of Ian Marshall vs Drs. Hugo J. van Reijen: the vote was guilty do not expel. Moved/seconded (Boling/Pedraza) that Drs. van Reijen be sanctioned with an indefinite suspension, not vacatable until October 2006, provided that he make no further defamation of the I.B.N.S. or Ian Marshall starting now; passed.

Eric Kafrissen's proposal to set up an I.B.N.S. web auction was discussed. Having considered his proposal, it is rejected (without vote).

President Brooks has received a proposal from an Israeli member for a booklet listing publications from governments and central banks about their notes (60+ pages of listings of resources). Brooks replied that the I.B.N.S. is no longer publishing; the member's document is large and incomplete; it needs editing; and that he should clarify what it is he wants from I.B.N.S.. The member responded that he knows that we are not a publisher, and that his book still needs work, but that his intent is to donate the work to the I.B.N.S. Blackburn proposes that it go on the web site, and that a newsletter ad offer it at cost to anyone who wants to order a hard copy of it from him. Brooks to reply in that tenor.

Moved/seconded (Boling/Turner) to nominate Bill Horton as ANA vice president; passed.

Larry Gentile thanked I.B.N.S. for the note packets that were distributed to YNs at the New York convention. Marcus Turner suggested that we publish the letter in *The Journal*; Brooks to follow up.

SPMC membership. SPMC recently joined I.B.N.S.; are we going to join SPMC? Moved/seconded (Shaffer/Turner) to join the SPMC; passed. Boling's action.

Shaffer received a solicitation that I.B.N.S. support the East Orange Asthma Intervention and Relief Project, who has requested donations of notes to go to them for distribution to children. Concluded that an ad will be placed on their behalf in the Newsletter requesting notes from individual members.

I.B.N.S. auction: Brooks announced that high printing and mailing costs are not nearly offset by commissions. Boling reminded the board that we do this as a service to members, not as a break-even activity. Brooks wants to change the auction rules to show that only overseas shipments are made at recipients' risk. Some US members misconstrued that provision and said that they would not participate under such conditions. Within the US adequate insurance for

shipments is available, so that risk can be assumed by the postal service if the member elects to pay for coverage.

Bylaw revisions: art II sect 3, chapter requirements. If we not going to enforce these rules, why have them? Brooks wants to re-establish those rule that are designed to oversee the operations of chapters; specifically, to resume having director-members of chapters appointed and overseeing the activities of chapters. Blackburn reported that the Vancouver BC chapter has sent an initial organization notice to the I.B.N.S. Eijsermans reported that not all members of the Dutch chapter are I.B.N.S. members at present. We should stress that I.B.N.S. membership is desirable (though not required) for all chapter members.

Art III sect 6: We need a provision for allowing appointed members to resign. Boling to write a proposal for a revised bylaw.

Art III sect 8: the board was in violation of this provision when it did not appoint a committee at President Crapanzano's request (observation by Brooks; no proposal for change).

Art V sect 5: directors must serve on committees when appointed, else resign their directorships.

Art V sect 9: consider rewriting this section about the publications committee chair's responsibilities as needed for changed circumstances.

YN committee report: Rachel Feller says that the YN section of the website is almost complete, she has been working with a friend in Ireland and Peter Rader to build it. The PowerPoint presentations downloadable by educators will also be available on the site.

President Brooks proposes that the minutes only be published on request to non-board members, rather than taking up space in *The Journal*. Moved/seconded (Pedraza/Carew) to cease publishing board meeting minutes in *The Journal*; defeated.

The meeting adjourned at 2220.

Minutes recorded and distributed by Joseph E. Boling

[Distributed by email except to four board members lacking that capability]

REPORT OF THE IBNS EXECUTIVE BOARD 5 OCTOBER 2003, TO ALLEGATIONS MADE BY PAST PRESIDENT GUIDO CRAPANZANO

The Executive Board, having received the report of the "Special Committee" appointed to investigate the allegations raised by Past President Guido Crapanzano, hereby reports to the membership a summary of its findings and conclusions.

- A. The issues Mr. Crapanzano has been raising, and allegations he has made, have been addressed at four consecutive Executive Board meetings. They were addressed and discussed in especially great detail in Valkenburg in April of this year, and in London on 5 October 2003. In all instances, the Board's deliberations and decisions have been fair, objective, impartial and, to the maximum extent possible under the circumstances, unemotional.
- B. The Board has received satisfactory and acceptable responses to its inquiries into these matters, and finds no credible evidence whatsoever to support Mr. Crapanzano's allegations of collusion, misconduct or malfeasance on the part of any of the accused parties.
- C. The so-called "anonymous message" to which Mr. Crapanzano referred was in fact a "correction" which appeared on page 4 of I.B.N.S. Journa 41-3. It was approved in concept by the Board of Directors in its first two meetings in Memphis in June of last year, and refined and reapproved by the Board in London the following October. As indicated in the last sentence therein, it was an official I.B.N.S. statement. Unfortunately it was not clearly labeled as such, and the failure to do so has led to some confusion and misinterpretation.
- D. Mr. Crapanzano responded to this "correction" with a "Past President's Message". His response, which contained among other things an unqualified resignation from I.B.N.S., was disallowed publication in *The Journal* because in the opinion of the President and I.B.N.S. Legal Counsel it was considered libelous, inflammatory, and detrimental to the best interest of the Society.
- E. A thorough and detailed investigation having been completed, the Executive Board declares that, in the best interests of the I.B.N.S. and its membership, this issue is permanently and irrevocably finalized and closed.

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